C. M. Walpole

Exhibition and Sale by Public Auction
In the Large Supper Room at

Delmonico's, Fifth Avenue and 44th Street, New York

Week of January 17th to 22nd, 1921

THE WALPOLE GALLERIES

10 EAST 49TH STREET

NEW YORK

C. M. Wilde.

TORII KUYONAGA
1865-1892

*Cueillette de Jui a Houchiki
d'Yeddo -*

850.⁵⁰

No. 62. KIYONAGA

RARE AND VALUABLE
JAPANESE COLOR PRINTS

The Noted Collection Formed by
A DISTINGUISHED FRENCH CONNOISSEUR
OF PARIS

CATALOGUE BY FREDERICK W. GOOKIN

EXHIBITION AND UNRESTRICTED SALE AT
DELMONICO'S, 5TH AVENUE AND 44TH STREET

In the Large Supper Room, Third Floor,
THE WEEK OF JANUARY 17TH to 22ND, 1921

Exhibition Beginning Monday, January 17th
SALE THURSDAY, FRIDAY AND SATURDAY EVENINGS,

BY

THE WALPOLE GALLERIES
(Edward and Lenore Young Turnbull)

WALTER S. SCOTT, AUCTIONEER

10 East 49th Street, New York

FOREWORD

The prints included in this sale were collected by a distinguished Frenchman, who began to gather them more than thirty years ago. As with most of the French collectors his first consideration was the artistic quality of the designs, and in consequence, though some of the prints are not in perfect condition, an unusually large number of them are of the kind that make a strong appeal to people of taste. Among the nearly seven hundred are many of those that collectors speak of as "prizes." To specify all of these in a brief foreword is hardly possible. It will be sufficient to indicate in a general way the scope of the collection.

Of prints by the so-called "primitive" masters there are only a few; and there are not many by Harunobu, but among them there are several that will not soon be forgotten by those who see them. By Tachibana Minko, an artist of the Chinese school who designed only a few prints, all calendars for the year 1765, there is the remarkably beautiful and extremely rare one reproduced in color on the cover of this catalogue, Koryūsai, Bunchō, Shunshō, Shunkō, Shunyei, Choki, Hokusai, Taito, and Hiroshige are all worthily represented by notable prints. A large head of a woman by Tamagawa Shuchō, whose prints were few but extremely good and are extremely rare, is one of the gems of the collection. The showing of attractive prints by Kuniyoshi, and of fine impressions of subjects treated in semi-European style by Hokujū is most unusual. The large-head portraits of actors by Kunimasa and the very fine impressions of eleven prints of the Shokoku Meisho series by Hokkei are among the important items. Attention should also be directed to the large number of triptychs and to the very great beauty of many of the smaller prints by nearly all of the artists named. But the great wealth of the collection is in the remarkable showing of prints by Kiyonaga, Shunchō, Eishi, Utamaro, Sharaku, and the first Toyokuni, each of whom is represented by rarely beautiful impressions of some of his most distinguished and eagerly sought-for works.

Because of widespread criticism of recent sale catalogues, buyers complaining that they were misled by statements that prints were in fine condition when in fact they were trimmed down or otherwise damaged, an attempt has been made in this

catalogue to give dependable information so far as is possible in a few words. It should be understood, however, that the phrases "good condition" and "fine condition" do not necessarily connote entire freedom from minor defects, such, for instance as a few small moth-holes which collectors look upon as of no importance unless they are placed where they distinctly mar the appearance of the prints in which they occur. Very few of the prints that have survived to our time are entirely free from these holes, but in most cases the holes if small are easily patched so as not to show without close scrutiny. And wrinkles in the paper, if it is not soiled, are readily smoothed out. Therefore it has not been thought necessary to mention these slight blemishes in every instance.

In all cases where prints have been trimmed more than the merest trifle, the aim has been to note the fact, but, as the original sizes are not always ascertainable, some instances of trimming may have been unintentionally overlooked. For many, though by no means all of the Ukiyoe prints, sheets of paper measuring about 15x10 inches were used; and in the case of the smaller prints a common practice was to engrave two or more upon one block. This will serve in a general way as a guide by which the reader can judge of the extent of the trimming, the measurements here given being in each instance the size of the paper (to the nearest $\frac{1}{8}$ inch) and therefore including the margins if any. Because a print has been somewhat trimmed it does not necessarily follow that it has been seriously harmed. The resulting damage is often so slight as to be negligible; but, as opinions regarding this may differ widely, the buyer in each instance must be the judge. And in general it may be said that the condition of prints varies so greatly and in so many ways that opinions may likewise differ as to the accuracy of the phrases used in describing them. Therefore, while the writer of this catalogue has tried to make the descriptions reliable, buyers should note that the conditions of the sale are such that the usual rule of *caveat emptor* must apply.

While the prints are sold without guaranty, they have all been subjected to careful scrutiny and in the opinion of the writer there is not a modern reprint among them, or one that has been revamped by overprinting.

FREDERICK W. GOOKIN.

CONDITIONS OF SALE

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioner will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such resale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.

THE WALPOLE GALLERIES,

EDWARD TURNBULL

LENORE YOUNG TURNBULL

10 East 49TH STREET, NEW YORK.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512.

Catalogues, \$2.50

Priced copies of this catalogue after the sale at \$5.00 each.

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THIRD SESSION

SATURDAY EVENING, JANUARY 22, LOTS 455 TO 692

Sales begin at 8:15 o'clock.

Bills and purchases secured at The Walpole Galleries, 10 East 49th Street, where also payments must be made.

Buyers unknown to us will be required to clear their purchases on the morning after each session, failing which the lots will be resold.

CATALOGUE

JAPANESE COLOR PRINTS

A NOTED FRENCH COLLECTION

FIRST SESSION

THURSDAY EVENING, JANUARY 20th, 1921

AT 8.15 O'CLOCK

The Sale will be conducted by the Walpole Galleries at
Delmonico's, Fifth Ave. and 44th St.

Catalogue Nos. 1 to 231, inclusive.

HISHIKAWA MORONOBU

Worked about 1660-1700

\$55.00 1. Hō-ō MARU

“The Phoenix Boat.” A nobleman and several ladies in a large river boat, having a carved dragon’s head as the stern, and a canopy with hō-ō birds painted upon its roof. The title “Hō-ō Maru” appears in large characters upon a banner floating from a staff at the end of the boat. Ink print colored by hand with tan (red lead). *Not signed.*

Size 12¾x17¾. Toned and somewhat soiled but in excellent condition for a print of its kind. Large single sheet prints by Moronobu are rare in any condition. Those that were published in Albums are more often seen. Illustrated.

\$105.⁰⁰

2. A TEMPLE IN KYŌTO

A bird's-eye view of a Buddhist Temple. Within the enclosure a Priest is walking toward the gate followed by servants bearing luggage—outside three mendicant monks are soliciting alms from a samurai who approaches them followed by two yakko. From a set of Kyōto views. *Not signed.*

Size 10x13¾. Good impression in excellent condition.

40.⁰⁰

3. TENGU AT FENCING PRACTICE

The mythical tengu or bird men appear frequently in Japanese lore. Yoshitsune is reputed to have learned the art of fencing in which he was marvellously adept, from Sōjōbō, the giant king of the tengu, who is shown in this print, seated at the left, giving instruction to his followers. *Not signed.*

Size 8¼x12⅞. In fair condition.

30.⁰⁰

4. NIŌ NI TENGU

Two carved wooden figures of the Niō or Temple Guardians above which two tengu fly while at fencing practice. *Not signed.*

Size 8½x12¾.

30.⁰⁰

5. CHINESE SOLDIERS RESTING

A company of Chinese warriors of the olden time halted for rest and refreshment. Apparently from the same set as the two preceding lots. *Not signed.*

Size 8½x12⅞.

OKUMURA MASANOBU

Worked about 1685-1768

300.⁰⁰

6. KANZAN AND JITTOKU

Two taoist rishi, who are shown standing near the monastery of the Kuo Ching Sau in the mountains in China, where they are reputed to have lived in the kitchen. Ink print; the design in white reserve on a black field. *Signed, Hōgetsudō Okumura Masanobu gwa.*

Size 12⅞x5¾. In fine condition.

\$ 80.⁰⁰ 7. OIRAN AND KAMURO

A tall courtesan walking toward the left, followed by two kamuro. Hand-colored print (Urushi-ye). *Not signed.*

Size 12 $\frac{3}{8}$ x6 $\frac{3}{4}$. Not in very good condition. Illustrated.

140.⁰⁰ 8. THE 2ND ICHIKAWA DANJŪRŌ

He is depicted in the role of Ike no Shōji, in the drama "Oguri Chōseiden," at the Nakamura Theatre in December, 1725. His garments have a striking pattern of huge black ebi (shrimps), and he holds a large white radish (daikon) above his head. Urushi-ye. *Signed, Okumura Shin-meï Masanobu sho hitsu.*

Size 12 $\frac{1}{2}$ x6 $\frac{1}{4}$. In very good condition, except for a number of moth-holes.

OKUMURA TOSHINOBU

Worked about 1725-1742

35.⁰⁰

9. SAKATA NO KINTARO

The famous strong youth, grown nearly to manhood, is here depicted seated on the back of his pet bear. Urushi-ye. *Signed, Okumura Toshinobu fude.*

Size 12 $\frac{7}{8}$ x6 $\frac{3}{8}$. In good condition save for a few moth-holes.

TORII KIYOMASU

Worked about 1700-1750

Yamamoto

17.50

10. THE 2ND ICHIKAWA DANJŪRŌ AS SANDA NO YOICHI

Danjūrō played this role in 1726 and again in December, 1732, in the kaomise performance "Tsuruwamono Kongen Hiruga Kojima," at the Ichimura Theatre. This print is probably of the later date. Danjūrō is shown making his entry upon the stage through a trap-door. Above his head he holds a kotatsu, a frame to set over a box containing a charcoal fire, to support the coverings used to keep the heat from radiating. Urushi-ye. *Signed, Torii Kiyomasu.*

Size 12x6. In fine condition save for a few moth-holes.

22.50 11. THE 2ND DANJŪRŌ AS WANTANABE TAKIGUCHI

This role was played by Danjūrō, then calling himself the 2nd Ichikawa Ebizō, in "Onna-moji Heike Monogatari," at the Nakamura Theatre, at kaomise (the New Year opening) on or about December 20, 1748. Printed in Indian red and black. *Signed, Torii Kiyomasu.*

Size 11 $\frac{1}{4}$ x5 $\frac{3}{8}$. Condition not very good.

9.⁰⁰

12. SCENE FROM A DRAMA

Arashi Wakano as Hitomaru-hime, and Ichimura Kamezō as Soga no Jūrō. These actors were playing together at the Ichimura Theatre in 1753 and 1754, and Kamezō took the role of Jūrō in two plays, but the chronicle does not mention Wakano as playing Hitomaru-hime. Beni-ye. *Signed, Torii Kiyomasu fude.*

Size 11 $\frac{7}{8}$ x5 $\frac{1}{2}$. In rather poor condition.

TORII KIYONOBU II

Worked about 1740-1756

13. ICHIKAWA EBIZŌ AS YANONE GORŌ

#160 90

The 2nd Ichikawa Danjūrō played the role of Funjin Yanone Gorō, i. e., the spirit of Soga no Gorō holding an arrow, several times. His first appearance in it, in February, 1729, has been called the greatest success in the history of the Edo stage. This print depicts him in his last performance of the role, also a notable success, in "Momo-chidori Kuruwa Soga" at Nakamura-za in February, 1754. He was then known as Ichikawa Ebizō.

Printed in beni, blue, dark green, and black.
Signed, Torii Kiyonobu zu.

Size 15 $\frac{1}{8}$ x6 $\frac{3}{4}$. In fine condition. See illustration.

14. THE 1ST ŌTANI ONIJI AS ŌMORI HIKOSHICHI

— 10. 90

The actor portrayed in this print was a pupil of the 1st Ōtani Hiroji and was called Ōtani Bunzō. Becoming a pupil of the 8th Ichimura Uzaemon he called himself Bandō Matatarō. Resuming his affiliation with Hiroji he was given the name Ōtani Oniji which was assumed in December, 1743, when he appeared at the Nakamura Theatre in the role shown in this print, Ōmori Hikoshichi in "Funayoso-oi Mitsuagi Taiheiki." Later he became the 2nd Hiroji. Urushi-ye. *Signed, Torii Kiyonobu fude.*

Size 11 $\frac{1}{8}$ x5 $\frac{3}{4}$. In excellent condition. Softly toned.

TORII KiyOSHIGE

Worked about 1758

15. THE 4TH ICHIKAWA DANJŪRŌ \$200.00

A spirited portrait of the eminent actor in the role of Kagekiyo. This was a favorite role of the 4th Danjūrō and he played it many times. This print probably represents him as he appeared in "Hatsukai Wada Sakamori" at Nakamura-za in 1759, but it may depict him in a play given the year before, or in one performed in 1763. Printed in beni, blue, dark green and black. Signed, *Torii Kiyoshige*.

Size 15 $\frac{7}{8}$ x6 $\frac{7}{8}$. In fine condition. See illustration.

TORII KIYOHIRO

Worked about 1735-1760

10.50 16. SCENE FROM A SOGA PLAY

The 2nd Bando Hikosaburō as Soga no Gorō, and the 3rd Matsumoto Koshirō as Soga no Jūrō. Beni-ye. Signed, *Torii Kiyohiro fude*.

Size 11 $\frac{3}{8}$ x5 $\frac{1}{4}$. Condition not very good.

17.50 17. A PEERLESS WARRIOR

Minamoto no Yoshitsune in full armor, mounted upon his black horse. Beni-ye. Signed, *Gwa-ko Torii Kiyohiro gwa*.

Size 15 $\frac{1}{4}$ x5 $\frac{3}{4}$. In fair condition except at the top and bottom where it was covered when mounted as a kakemono.

TORII KIYOMITSU

Worked about 1735-1785

110

18. PLUM BLOSSOMS AND BEAUTIES

Miss A.

Three groups, each composed of a young woman and a child standing before a round window through which appear branches of kobai (red-flowered plum) trees. Unsevered hoso-ye triptych. *Signed, Torii Kiyomitsu gwa.*

Size 11x17. Condition only fair. See illustration.

500

19. A TALENTED YOUNG ACTOR

The 2nd Bandō Hikosaburō as Izu no Jirō Sukekane. Hikosaburō was an actor of unusual promise, and his death in 1768 at the age of 27 was greatly lamented. Beni-ye. *Signed, Torii Kiyomitsu fude.*

Size 11 $\frac{3}{8}$ x5 $\frac{1}{4}$. Not in very good condition, the beni faded.

22,500

20. THE 2ND SEGAWA KIKUNOJŌ

The popular impersonator of women's roles, as a maiden walking toward the left carrying a small basket containing a hie maki, or miniature rice field. Printed in beni, Indian red, and black. *Signed, Torii Kiyomitsu fude.*

Size 11 $\frac{3}{8}$ x5 $\frac{1}{4}$. Not in very good condition.

21. AN ACTOR OF WOMAN'S RÔLES 135.00

Anegawa Daikichi as Ayame no Mai. This actor was in Edo in 1760 at the Ichimura Theatre, and in 1761 at the Morita Theatre, but owing to the incompleteness of the printed records the date of the impersonation here depicted has not been ascertained. Beni-ye. Signed, Torii Kiyomitsu fude.

Size $11\frac{1}{2} \times 5\frac{1}{2}$. In good but not perfect condition. Illustrated.

22. TWO POPULAR ACTORS 12.50

The 2nd Bandō Hikosaburō as Kume no Suke, and Sodesaki Miwano as O-Ume in the drama "Hatachiyama Hōrai

Soga," at Ichimura-za, February, 1759. Signed, Torii Kiyomitsu fude.

Size $11\frac{3}{8} \times 5\frac{1}{4}$. Faded and stained.

50.00 23. KAMEZŌ AS WANKYŪ

Ichimura Kamezō, who later became the 9th Uzaemon, as Wankyū in "Furiwakegami Suchiro-Genji" at the Ichimura Theatre, February, 1760. Printed in beni, Indian red, and black. Signed, Torii Kiyomitsu gwa.

Size $11\frac{3}{8} \times 5\frac{1}{4}$. Trimmed at the foot, and stained.

7.50 24. A FAMOUS ACTOR

The 2nd Segawa Kikunojō as Seryu-mura O-Kiku in "Shōga-ichi Kaomise Matsuri," at Nakamura-za, December, 1759. Printed in beni, Indian red, and black. Signed, Torii Kiyomitsu gwa.

Size $11\frac{1}{8} \times 5\frac{1}{4}$. Late impression, register not perfect.

ISHIKAWA TOYONOBU

*Worked about 1711-1785*500²⁵. THE HARUGOMA ODORI *Price A*

A young man dancing the Harugoma Odori—the horse's head dance—in a field of red chrysanthemums. One of the most important of Toyonobu's large beni-ye prints. *Signed, Ishikawa Shukan Toyonobu zu.*

Size 16 $\frac{1}{8}$ x 11 $\frac{1}{4}$. In perfect condition save for a few small moth-holes that have been neatly patched. See illustration.

TORII KIYOTSUNE

Worked about 1740-1770

26. AN ACTOR'S CARD - 25.00 *Miss A.*
 An unusual print representing the 9th Ichimura Uzaemon in four rôles, one of which, the spirit of Tsuchigumo, the spider, was presented in a shosa (mimetic dance) in December, 1765. The other actor is Onoe Tamizō as (?) Benten. Uzaemon was a distinguished actor and proprietor of the Ichimura Theatre. Signed, Torii Kiyotsune gwa.

Size $11\frac{3}{4} \times 5\frac{5}{8}$. In good condition. See illustration.

- 6.00 27. SCENE FROM A DRAMA *Miss A.*
 Ichikawa Raizo as Kudō Suketsune, playing a koto; Nakamura Matsue as Ōiso no Tora. Drama "Hitoki-dori Harutsuge Soga" performed with phenomenal success at Nakamura-za in 1764. Signed, Torii Kiyotsune gwa.
 Size $11\frac{3}{8} \times 5\frac{1}{4}$. Not in very good condition.

TORII KIYOTOMO

Worked about 1739

- Miss A.* 45.00 28. NAZUNA URI *A.*
 A woman peddler of nazuna (autumn greens), impersonated by an actor of the Arashi line. The actor's name cannot be read, but the character "ko" on the kimono probably designates Arashi Kaisa, of the company at the Nakamura Theatre in 1737. Urushi-ye. Signed, Torii Kiyotomo fude.
 Size $11\frac{5}{8} \times 6$.

TACHIBANA MINKO

*Worked about 1760-1770*360⁰⁰ 29. BENZAITEN SEEN IN INCENSE SMOKE

A vision of Benten, the female member of the Shichi Fuku Jin, or Seven Fortune Beings, attired as a Chinese princess, and seen in the smoke arising from incense. This print is the upper half of a vertical diptych. The lower sheet (Buckingham collection), which is a calendar for 1765, shows a Chinese sage evoking the vision. Neither sheet is signed, but the style seems clearly to be that of Minko, a pupil of Tsukioka Settei, a distinguished artist of the Chinese school. Minko went to Edo from Ōsaka about 1764, and he and his pupils designed a few prints, chiefly calendars for the second year of Meiwa.

Size 10 $\frac{3}{4}$ x7 $\frac{5}{8}$. Extremely fine impression. In perfect condition save for a few moth-holes. Illustrated. (See cover.)

TOSHUSAI SHARAKU

1790-1795

490.50 30. ICHIKAWA EBIZŌ AS KŌ NO MORONAO

The 5th Ichikawa Danjūrō, then calling himself Ebizō, in the rôle of Kō no Moronao in "Chūshingura," as performed at the Kawarazaki Theatre, Edo, from the 21st of the 9th month of Kwansei 6, i. e., from October 14, 1794.

In "Shibai Nishikiye Shūsei," the catalogue of an exhibition of actor prints held in Tokyō in 1918, the role is identified as that of Kudō Suketsune, which Ebizō played early in 1795 at the Kiri Theatre. Against this identification it is to be noted that Moronao is usually represented in garments made of plain material, whereas the conventional stage costume for Kudō was of rich brocade and the Soga mon was generally a conspicuous feature. Furthermore, the impression of this print in the collection of Mr. Howard Mansfield bears an inscription that is certainly not modern and has every appearance of having been written at the time the print was issued, which reads, "Kwansei roku nen, kinoe tora, aki, ku gatsu," that is, "Kwansei 6, tiger year, autumn, ninth month." This, taken in connection with the considerations adduced, would seem to be conclusive. *Signed, Toshūsai Sharaku gwa.*

Size 15 $\frac{1}{8}$ x9 $\frac{3}{4}$. Full size. Good impression. Fair condition, somewhat stained and has a few moth-holes. See illustration.

170.00 31. THREE ACTORS IN A SHOSA. A DRAWING

The 2nd Ōtani Oniji as a kakubei-jishi (street lion-dancer); the 3rd Bandō Hikosaburō as a monkey showman; and the 3rd Segawa Kikunojō as a Cha-sen-uri (peddler of tea whisks). An unengraved drawing for a print or, more probably, for a book from a series of eight drawings formerly in the collection of Pierre Barboutau. Reproduced in the catalogue of his sale, Paris, 1904. It is not unlikely that the reason why they were not engraved is that the series was never completed. And it may be that they are the only drawings by Sharaku in existence. *Not signed.*

Size 8 $\frac{1}{2}$ x12. In fine condition.

No. 30. SHARAKU

200⁵⁰ 32. SCENE FROM A DRAMA. A DRAWING.

The 3rd Sawamura Sōjūrō; the 3rd Ichikawa Yaozō; the 2nd Osagawa Tsuneyo holding a flute (?). Unengraved design for a print or a book illustration. An original drawing by Sharaku is such a rarity that there is nothing save "internal evidence" by which its authenticity can be tested. This drawing does not appear to be a copy. It is executed with care and numerous changes have been made by re-drawing and pasting various details over the parts where the artist was not satisfied. From the Barboutau sale. *Not signed.*

Size 8½x12. In fine condition.

356⁵⁰ 33. NAKAJIMA WADA-EMON

In a dramatic attitude with a large knife. Yellow ground. *Signed, Toshusai Sharaku gwa.*

Size 12¾x5¾. Fine impression, trimmed half an inch at the right; otherwise in perfect condition. See illustration.

370⁵⁰ 34. NAKAYAMA TOMISABURŌ

Dancing in a "shosa" of a lion. *Signed, Sharaku gwa.*

Size 12¼x5¾. Good impression. Fine condition. Illustrated.

No. 35

No. 36

\$1200.00

35. THE 2ND ICHIKAWA KOMAZŌ

This print bears inscriptions which may be in a contemporary hand, though it is not certain, giving the actor's name and the date, ninth month, tiger year, 1794. In that month Komazō appeared as Minase-no-rokurō Munezumi in "Shinrei Yaguchi-no-Watashi" at the Kiri Theatre, and this print may represent him in that rôle. *Signed, Toshūsai Sharaku gwa.*

Size 14 $\frac{3}{8}$ x9 $\frac{7}{8}$. Fine impression, in good condition, illustrated.

350.00

36.

THE 4TH MATSUMOTO KŌSHIRŌ AS BANZUIN CHŌBEI

This rôle was taken by Kōshirō in "Shimekazari Kichirei-Soga," at Kawarazaki-za from the 13th of the 2nd month of Kwansei 7, i. e., from April 2, 1795. He is dressed in a workman's coat and is represented as suffering from headache after several days of dissipation, an interpretation of the rôle said to have been originated by Kōshirō for this performance. *Signed, Toshūsai Sharaku gwa.*

Size 14 $\frac{1}{4}$ x9 $\frac{3}{4}$. Good impression, the coat printed in violet-gray instead of the usual blue. Condition fair. See illustration.

No. 37

No. 38

370⁵⁰ 37. THE 1ST ICHIKAWA OMEZŌ *Yamanaka*

The rôle in which this actor is represented has not been identified. He was of the company with Ebizō at Kawarazaki-za in 1794 and at Kiri-za in 1795. *Signed, Toshūsai Sharaku gwa.*

Size 14¾x9½. Good impression. In fair condition, though somewhat trimmed down. See illustration.

280⁵⁰ 38. THE 2ND ICHIKAWA MONNOSUKE

Large head and bust of this famous actor. On an impression of this print in another collection is an inscription giving the actor's name and the date as "ninth month tiger year 1794." If he appeared in the "Chūshingura" play in that month it must have been for a short time only, for he was taken ill and died on the 19th of the next month, i. e., on November 11, 1794. *Signed, Toshūsai Sharaku gwa.*

Size 13¼x9¼. In fair condition, but trimmed from 15x10. Good impression. See illustration.

No. 39

No. 40

300.00

39. ŌTANI TOKUJI

Yamanaka

This actor was a member of the company at the Miyako Theatre in 1794 and 1795. The rôle in which he is here represented has not been identified. *Signed, Toshūsai Sharaku gwa.*

Size 14½x9¾. Good impression. In fair condition save that some one has drawn lines in Chinese ink beneath the nose and from the lips. The naso-labial folds were also drawn but these have been rather clumsily erased. Careful erasure of the added lines that remain would greatly improve the print. See illustration.

310.00

40. THE 3RD BANDŌ HIKOSABURŌ AS YURANOSUKE

This rôle was taken by Hikosaburō in "Chūshingura" at the Kawarazaki Theatre, from October 14, 1794. *Signed, Toshūsai Sharaku gwa.*

Size 14¾x9⅞. Good though not perfect impression, fair condition. See illustration.

825⁵⁰-41. THE 1ST ONOE MATSUSUKE

One of the leading actors of the Kwansei period. The long inscription which appears on the print is a Chinese ode. It affords no clue to the rôle in which Matsusuke is represented. He was at Kiri-za in 1794 and at Kawarazaki-za in 1795. *Signed, Toshūsai Sharaku gwa.*

Size 15½x10. Full size. Fine impression; fair condition, somewhat stained. See illustration.

ISODA KORYUSAI

Worked about 1766-1786

HINAGATA WAKANA NO HATSU MOYO

Eight prints of this series of pictures of women of the Yoshiwara. The title may be translated as newly dyed (prints being known as nishiki-ye or brocade pictures) designs of young greens (a fanciful term used to designate the beauties of the "green houses").

Yamanaka -

55⁵⁰

42. NANAAYA OF KADOKANE-YA

She is shown turning to speak to her attendants, a shinzo and a kamuro who follow her. *Signed, Koryū gwa.*

Size 15x10¼. Good but not perfect impression; the red lead much darkened. See illustration.

- 35⁰⁰ 43. MEIZAN OF CHOJI-YA
 She is seated holding a koro in which incense is burning. Another koro in the shape of a goose rests upon a stand by her side and the smoke of burning incense rises from it. The women attendants sit by her feet. *Signed, Koryū gwa.*
Size 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. Good impression. Fine condition.
- 25⁰⁰ 44. SHIOGINU OF TSUTA-YA
 She is attended by her kamuro and by a man-servant who holds an umbrella over her head. *Signed, Koryū gwa.*
Size 15 $\frac{1}{4}$ x10 $\frac{1}{4}$. Slightly but charmingly toned; somewhat stained.
- 70⁰⁰ 45. TAKAMURA OF KOMATSU-YA
 As she walks she leans over and puts her arm across the shoulder of one of her kamuro. *Signed, Koryūsai gwa.*
Size 15 $\frac{1}{8}$ x10 $\frac{1}{8}$. In charming condition despite slight defects in the register.
- 35⁰⁰ 46. HARUKANO OF NUKA-TAWARA-YA
 On parade attended by a shinzo and two kamuro. *Signed, Bu-ko Yagenbori Inshi Koryūsai gwa.*
Size 15 $\frac{1}{4}$ x10 $\frac{1}{8}$. Fair impression, register not quite perfect, good condition.
- 35⁰⁰ 47. HAYAMA OF ASAHI MARU-YA
 She is seated while two women attendants hold up a plaid haori (coat) having a picture of Mt. Fuji upon its lining. *Signed, Bu-ko Yagenbori Inshi Koryū gwa.*
Size 15x10 $\frac{1}{8}$. Fine early impression, not quite immaculate.
- 35⁰⁰ 48. KICHIJŪRO OF KAGEMANJI-YA *Yamanaka*
 She turns to speak to one of her kamuro who stands with her back to the spectator. *Signed, Koryūsai gwa.*
Size 15x10 $\frac{1}{8}$. Good impression, fair condition; somewhat stained.
- 16⁰⁰ 49. WAKAZURU OF CHOJI-YA
 On parade attended by three shinzo and two kamuro. *Signed, Koryūsai gwa.*
Size 14 $\frac{5}{8}$ x10. Faded and toned.

Isana KORYUSAI
1750-1780

*Furuu kin-ko-sho-gwa -
L'après-midi de la musique, le jeu
la peinture et le jeu de Go.*

la peinture

170⁵⁰ 50. PAINTING

A youth seated, brush in hand, while a young woman holds up an ink picture he has just painted. Series, Furuu Kin-ko-sho-gwa. Fanciful Four Cultural Recreations, i. e., Music, the game of Go, Calligraphy, and Painting. Signed, Koryūsai gwa.

Size 10x7½. Good condition. See illustration.

KATSUKAWA SHUNKŌ

Worked about 1765-1790

51. THE 2ND ICHIKAWA KOMAZŌ

865⁰⁰

This actor, who, in 1801 became the 5th Matsumoto Kōshirō, is shown standing under a maple. A hokaburi is tied about his head. He wears a black kimono thrown off from his right shoulder, exposing his under kimono, of a beautiful red hue (beni) with a powdering of light blue flowers. *Signed, Shunkō gwa.*

Size 11¾x5⅜. Very fine early impression. Trimmed at the foot about ½ inch, and a few moth-holes. Otherwise in exceptionally fine condition. Illustrated.

1500 52. TWO ACTOR PRINTS

Right: Scene from "Oyafune Taiheiki," at the Ichimura Theatre at Kaomise, November, 1775; Bandō Matatarō as Ōmori Hikohichi, and the 2nd Nakajima Mihoemon as the ghost of Sagami Nyūdō Bokon. Left: The 2nd Sakata Hangarō, rôle not identified. *Signed, Shunkō gwa.*

Size 11⅝x5¼ and 11⅝x5. Both trimmed somewhat but otherwise in good condition.

1850 53. ACTOR IN A WOMAN'S RÔLE

The actor is probably Yoshizawa Iroha, as a woman standing in the snow, and lifting off a heavily snow-laden straw hat. *Signed, Katsukawa Shunkō gwa.*

Size 12x5⅜. Exceptionally fine impression; perfect condition save for one small moth-hole.

54. ONOE MATSUSUKE ^{205.00}
A noted actor of the Eighteenth Century, impersonating a wandering, unshaven Buddhist priest, standing in the snow. He wears only an apron and a tattered robe of Indian red. A mountaineer's ice pick is thrust through his obi, and in his outstretched hand he holds a fukusa (cloth wrapper) and a crystal ball, the magic gem that satisfies all desires. *Signed, Shunkō gwa.*

Size 12 $\frac{3}{8}$ x5 $\frac{3}{8}$. Fine impression, perfect condition. See illustration.

55. THE 2ND ICHIKAWA ^{20.00}
YAOZŌ ⁴⁻

He is shown as a samurai holding an umbrella

standing near a sign board reading "There is Muken no Kane at the foot of this hill." Muken no Kane is the designation of a part of the Buddhist hell. *Signed, Shunkō gwa.*

Size 12 $\frac{3}{8}$ x5 $\frac{3}{8}$. Fine impression, fair condition.

^{25.00}

56. THE 2ND ICHIKAWA MONNOSUKE

Impersonating a samurai attired in a kamishimo of rich brocade having a pattern of hagi blossoms and winding streams in soft tints on white ground. *Signed, Shunkō gwa.*

Size 12x5 $\frac{1}{2}$. Good impression; fair condition.

^{10.00}

57. THE 2ND ICHIKAWA MONNOSUKE

This famous actor is here shown in a shosa, i. e., mimetic dance. *Signed, Shunkō gwa.*

Size 12 $\frac{1}{4}$ x5 $\frac{3}{4}$. Not in very good condition.

- 100⁰⁰ 58. THE 2ND NAKAMURA NAKAZŌ
 Large head and bust portrait of this actor, who, before he became the 2nd Nakazō in 1794, was known as Ōtani Oniji. He died in 1796, aged 35. *Signed, Shunkō gwa.*
Size 14½x10½. In good condition. See illustration.

- 35⁰⁰ 59. SCENE FROM A DRAMA
 The 2nd Ichikawa Komazō as a fishmonger standing on the bank of a river, in conversation with a woman impersonated by Iwai Kumesaburō. *Signed, Shunkō gwa.*
Diptych. Each sheet 12x5¾. Trimmed about ½ inch at the foot; otherwise in good condition.

- 10⁰⁰ 60. SCENE FROM A DRAMA
 The 4th Iwai Hanshiro as a woman standing in the snow, and the 3rd Segawa Kikunojō as another woman crouching down by her and holding a halberd. These actors were leading impersonators of women, playing together at the Kiri Theatre in 1788. *Signed, Shunkō gwa.*
Size 13¾x7¾. Trimmed on the right and at the foot, and otherwise not in very good condition.

TORII KIYONAGA

1752-1814

500.00 61. A WINTER VISIT TO A SHRINE

Two women, one of them carrying a kettle of saké, approaching the Shinto-shrine on the summit of Matsuchi hill, through new-fallen snow. Right-hand sheet of a diptych, or possibly a triptych. The next sheet is reproduced in color as one of the illustrations in "Japanese Color Prints and their Designers," by Frederick W. Gookin. *Signed, Kiyonaga gwa.*

Size 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. A remarkably beautiful impression. In fine condition save for a few small moth-holes and a slight stain at the bottom. Illustrated.

850⁵⁰

62. THE IRIS GARDEN

A tall woman standing and looking down at her companion who bends over to pick one of the flowers. Right-hand sheet of a diptych. Date about 1784. The blocks were very likely destroyed in one of the fires by which Edo was ravaged, for Kiyonaga redrew the design a few years later. The right-hand sheet of the later design is reproduced as plate XII in Fenollosa's "An Outline of the History of Ukiyoe." *Signed Kiyonaga gwa.*

Size 14½x9½. Beautiful impression, in fine condition.

(THE FRONTISPIECE)

310⁵⁰

63. OUT FOR A WALK

Two young women dressed alike, walking hand in hand, one of them turning to speak to a young man who is accompanying them. One of the series, "Tosei Yūri Hana Awase," a poetical title which may be translated roughly as "A comparison of the beauties of the modern pleasure house set." *Signed, Kiyonaga gwa.*

Size 14⅞x9⅝. A fine impression in beautiful condition, though it has been trimmed a half inch at the left, about three-eighths at the right, a quarter of an inch at the top and an eighth of an inch at the bottom.

310⁵⁰

64. SPORTS OF THE CHRYSANTHEMUM FÊTE

A young girl representing Kikujido holding a stalk of chrysanthemums and dancing to the accompaniment of samisens played by two older girls while two young boys look on, and a young woman holds up an infant boy. *Signed, Kiyonaga gwa.*

Size 15x9⅞. Fine early impression in beautiful condition.

10⁵⁰

65. SCENE FROM A DRAMA

The 5th Ichikawa Danjūrō in the rôle of Dekuroku-byōe, the street puppet-showman; the 3rd Ichikawa Yaozō as Shinobu-uri; and the 3rd Sawamura Sōjūrō (seated) as Soga no Jūrō, in "Hatsu Hana Mimasu Soga," at Nakamura-za, February, 1785. *Signed, Kiyonaga gwa.*

Size 15⅞x10¼. Good impression, fair condition.

62500 66. AT HAGIDERA A-

Three young women with wind-blown garments admiring the bush clover at Hagidera, so called from the luxurious growth of this plant, the lespedeza, called in Japanese hagi. Tera, in this instance pronounced dera, signifies a Buddhist temple, but the compound Hagidera is merely the name of the garden where people go to worship, as one might say, the beauty of the hagi flowers.

Right-hand sheet of a diptych; possibly the middle sheet of a triptych, but only two sheets are known. The adjoining sheet, not included in this collection, shows a young man seated on a bench, a young boy and a tea house waitress. Series, Fuzoku Azuma Nishiki, i. e., Brocade Pictures of Customs of the Eastern Capital. Signed, Kiyonaga gwa.

Size 15x10. Fine impression. In excellent condition except for a few moth-holes. Illustrated.

275⁰⁰ 67. THE BOTAN SHOW

Middle sheet of the triptych representing women of the Yoshiwara viewing tree peonies displayed in a fenced enclosure in the middle of the Naka no chō. Hinazuru of Choji-ya is shown attended by a shinzo, a maid, and by her kamuro, Kocho and Tsurujō. *Signed, Kiyonaga gwa.*

Size 14 $\frac{1}{8}$ x9 $\frac{1}{4}$. Fine impression, good condition.

80⁰⁰ 68. BOATING PARTY UNDER RYŌGOKU BRIDGE G

Middle sheet of a well-known triptych that is one of Kiyonaga's most important prints. The drawing of the figures is especially fine. *Signed, Kiyonaga gwa.*

Size 14 $\frac{5}{8}$ x9 $\frac{1}{2}$. Trimmed from 15x10, and has a few moth-holes and a piece torn from the upper right-hand corner. In good condition otherwise.

4. 55⁰⁰ 69. SCENE FROM A SHOSA ACT

The identification is tentative but the print probably represents the 3rd Segawa Kikunojō as Hakata Kojorō; the 2nd Ichikawa Monnosuke as Ikazuchi Tsurunosuke, and the 1st Nakamura Nakazō as Genkai no Nadaemon the pirate, in "Chigo no Hajime Ondo-no-Seto," at the Kiri Theatre, in 1785. *Signed, Kiyonaga gwa.*

Size 15 $\frac{1}{4}$ x10 $\frac{1}{4}$. Good impression, fine condition.

110⁰⁰ 70. SCENE FROM A DRAMA

The 5th Ichikawa Danjūrō as Hige no Ikyū, and Nakamura Riko as Agemaki, the mistress of the otokodate Sukeroku. Probably in the drama "Soga Musume Chōja" at Nakamura-za in May, 1784, in which Ichikawa Yaozō made a big hit as Sukeroku. *Signed, Kiyonaga gwa.*

Size 13 $\frac{7}{8}$ x9 $\frac{1}{2}$. Trimmed from 15x10. Otherwise in fine condition.

1500.⁰⁰ 71. A GAY PARTY IN THE SOUTHERN QUARTER

A young man making merry at Shinagawa. He is seated in the midst of a group of oiran, geisha, and male entertainers in a large room that is open on one side giving a view of Edo bay. On a stand in the middle of the group is a porcelain bowl filled with water in which cups of saké are floating.

This is a rare diptych, one of the series Minami Jū-ni Ko that marks the acme of Kiyonaga's achievement.

Each sheet 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. Fine early impression in nearly perfect condition. See illustration.

575.⁰⁰-72. THE SHIOKUMI

The two women salt-water carriers Matsukaze and Mura-same standing on the beach at Suma. The story of the romantic love affair between Matsukaze and the noble lord Ariwara no Yukihiro who met her at Suma beach when, for a brief period, he was exiled from Kyōto, is a Japanese classic. It forms the theme of one of the early Nō plays, and, in the Tokugawa epoch, it was embodied in a popular song. *Signed, Kiyonaga gwa.*

Size 15x10. Very fine impression. In fine condition. See illustration.

25.00

73. TWO EDO VIEWS

"Evening Snow at Kinryūzan," and "The Autumn Moon at Atago Hill"; two panels of different shapes set upon a black field, with odes in white reserve. Series: Edo Hakkei, i. e., Eight Edo views. *Signed, Kiyonaga gwa.*

Size 5⅜x12⅜. A most unusual Kiyonaga item; undoubtedly an early work.

80.00

74. LOOKING AT PICTURE BOOKS

Three young women in a room that is open toward the garden. Two of them are looking at picture books lying open upon the floor, while the other woman unrolls a curtain of bamboo slats suspended from the roof of the veranda. Comic ode above. *Signed, Kiyonaga gwa.*

Size 9⅝x7¼. Fine impression, in good condition.

25.00

75. SCENE FROM CHŪSHINGURA

The well-known incident from the seventh act of the dramatized version of the story of the Forty-seven Loyal Ronin, where Yuranosuke standing on the veranda of the Ichiriki seiro reads the letter from the lady Kaoyo, which the spy Kudayu hidden beneath the floor also reads, while Okaru seated on a balcony above also discovers its contents by the aid of a hand mirror. Series: Ongyoku Shu. *Signed, Kiyonaga gwa.*

Size 15⅞x10. Good impression. Somewhat toned.

12.50

76. KINTARŌ CELEBRATING NEW YEAR'S DAY

The youthful Sakata Kintoki and his two pets, a monkey and a black bear cub, celebrating the first day of a "hare year." All three are dressed as manzai or strolling minstrels (peculiar to New Year's). The monkey is beating a small drum as he capers about, and Kintaro waves a fan with one hand and with the other holds a staff to which gohei are attached and a round utensil decorated with a picture of a hare standing by a wooden tub and holding a pestle. Probably designed for the hare year, 1783. *Signed, Kiyonaga gwa.*

Size 15¼x10⅞. Good impression, in excellent condition.

- 700⁵⁰ 77. ON THE BALCONY *a.*
 Right-hand sheet of a triptych. Three geisha, one standing, another replacing a broken string to her samisen; part of a group of merrymakers on a balcony overlooking the Sumida river on a moonlight evening. Signed, *Kiyonaga gwa.*

Size 15¼x10. Fair impression, fine condition. See illustration.

FURYU JŪ-NI KO

Fanciful designs typifying the twelve months.
Four prints of the series. *Each signed Kiyonaga gwa.*

325.00

78. MUTSUKI

The fancy name for the first month. A young man on his way to make a New Year's call, attended by a boy servant, turns to speak to a young woman who is dipping the beverage peculiar to the season, made from rice and known as white saké, from a large tub trimmed with appropriate decorations.

Size $10\frac{1}{4} \times 7\frac{1}{2}$. Exceptionally fine impression; full size and in flawless condition. See illustration.

90.50

79. MINATSUKI

The fancy name for the sixth month. Two girls are shown walking side by side under an umbrella.

Size $8\frac{7}{8} \times 6\frac{1}{8}$. Trimmed down from $10\frac{1}{4} \times 7\frac{3}{8}$. Otherwise in perfect condition, the colors as when first printed.

No. 80

No. 81

- 360.00 80. SHIMOTSUKI KIKUZUKI
The tenth month. Two geisha preceded by a maid carrying a lantern.

Size 10¼x7¾. Full size and in immaculate condition. See illustration.

- 110.00 81. TSUGOMORI YUKIMIZUKI
The twelfth month. An oiran standing in new fallen snow, the first of the season, and talking to her kamuro, one of whom is breathing upon her hands to warm them after she has rolled a large snowball.

Trimmed from 10¼x7¾ to 9x6⅞, the design, however, not cut into. Fine impression; immaculate condition. See illustration.

- 50.00 82. THE FIFTH MONTH
One of the same series as the preceding lot. Two young women are shown standing on a veranda, and one of them points out something to another woman who has just arrived in a kago. Signed, Kiyonaga gwa.

Size 10¾x7¾. Poor impression.

- 475.00 83. VISITORS TO MIMEGURI YASHIRO
Two young women and a girl in the grounds of the Mimeguri Shintō shrine on the bank of the Sumida River, at Mukōjima. Left-hand sheet of a triptych. *Signed, Kiyonaga gwa.*

Size 14 $\frac{7}{8}$ x10. Good impression, fair condition.

- 45.00 84. THE HOUR OF THE HORSE
A woman seated before a mirror stand reading a book while another woman is dressing her hair. This during the hour of the horse, 11 A. M. to 1 P. M., the day being divided into twelve hours each of twice the length of our hours. Series: Fūryu Jū-ni ji, i. e., Fanciful twelve hours of the day. *Signed, Kiyonaga gwa.*

Size 8 $\frac{1}{2}$ x6 $\frac{1}{8}$. Fair condition.

- 37.50 85. NEW YEAR'S DAY SPORTS
A group of five children, two girls in the foreground playing temari, i. e., bouncing ball; at the left an older girl is looking at a shuttlecock held in her hands; and at the right a boy dressed in kamishimo, followed by another boy dressed as a servant, plays that he is making a New Year's ceremonial call. Series: Kodakara Gosetsu Asobi—Children's games for the five festival days. *Signed, Kiyonaga gwa.*

Size 15x10 $\frac{1}{4}$. Fair condition.

KATSUKAWA SHUNSHŌ

1726-1793

1150. 86. THE 3RD SEGAWA KIRKUN NO JŌ

This famous actor of women's rôles is shown as a tall young woman standing in the snow and holding a closed umbrella. Signed, *Shunshō gwa.*

Size 15x6 $\frac{3}{4}$. Very fine impression. Good condition. See illustration.

50.00

87. TWO FAMOUS WRESTLERS

Nijigatake Soma-emon (r), of Seki-waki rank, and Fuji-no-umi Kin-emon (l), of Maegashira rank. The professional wrestlers were divided into two groups. These men belonged to the so-called Eastern group. Signed, *Shunshō gwa.*

Size $15\frac{1}{4} \times 10$. Slightly soiled and water-stained.

35.00

88. TWO POPULAR ACTORS

Two prints in one mount. Left: The 1st Nakamura Noshio as Tatsujō, wife of the ronin Urabe Gonnosuke, in the second act of "Oyafune Taiheiki," Ichimura Theatre, November, 1775. Right: The 4th Ichikawa Danzō as Tomomori in "Senbon Zakura," Nakamura Theatre, September, 1777.

Size $11\frac{5}{8} \times 5\frac{1}{4}$ and $11\frac{1}{2} \times 5\frac{1}{8}$. Both in fair condition, but somewhat trimmed down.

KATSUKAWA SHUNCHŌ

1775-1800

325.00

89. THE BOTAN SHOW

An oiran and attendants at an exhibition of tree peonies in the middle street of the Yoshiwara. Middle sheet of a triptych. *Signed, Shunchō gwa.*

Size 15 $\frac{1}{8}$ x10. Fine early impression. In perfect condition save for a few small moth-holes. See illustration.

80.00

90. THE VOTIVE OFFERING

A prosperous man accompanied by his wife and children and their relatives on their way to the temple with a votive offering, a large gaku or framed tablet which men servants are carrying suspended from a pole. They are shown passing under an arbor from which hang racemes of purple wistaria blossoms. *Signed, Shunchō gwa.*

Diptych (? part of a triptych), 14 $\frac{5}{8}$ x19 $\frac{7}{8}$. Good impression, though the register is not quite perfect; excellent condition.

No. 91. SHUNCHŌ

KATSUKAWA SHUNCHŌ

1775-1800

950 100

91. ADMIRING THE TREE PEONIES

Scene in the garden of a mansion where a party of women are gathered to view a display of botan flowers. The plants are growing in an enclosure at the left. On the veranda of the house at the right, one of the women is arranging, in a tall porcelain vase, a stalk bearing a very large pink and white blossom and a bud. *Signed, Shunchō gwa. Seal, Churin.*

Triptych, 14 $\frac{3}{8}$ x28 $\frac{1}{4}$. A great rarity; the only impression of the print or of any of its sheets, that the compiler of this catalogue has ever seen. Fine impression; in perfect condition save that the sheets have been somewhat trimmed. See illustration.

300.00

92. A PICNIC PARTY AT HAGIDERA

Nine women and a young boy grouped about a wide bench in the garden at Hagidera, viewing the bush clover blossoms and listening to the singing mushi. A red rug covers the bench and upon it refreshments are set out. An andon also stands on the middle of the bench, for use in catching the mushi when darkness sets in; and a cage to hold the insects stands on the corner of the bench at the left. This is one of the most admired of the many triptychs designed by Shunchō. *Signed, Shunchō gwa.*

Triptych, 13½x29¼. Fine impression and in good condition save that it has been trimmed from 15x30, and the middle sheet is slightly damaged by having been folded vertically through the centre. See illustration.

65.00

93. VIEW IN FIFTH STREET

An oiran, a shinzo, and two kamuro walking in the Fifth street of the Yoshiwara. Right-hand sheet of a triptych. *Signed, Shunchō gwa.*

Size 14¼x9¾. Good impression save for one block out of register; fine condition.

25.00

94. KYŌ SHIJŌ KAWARA YURYŌ

Evening cooling on the river bed, Shijō street, Kyōto. A family group on a bridge over the river. Right-hand sheet of a triptych. *Signed, Shunchō gwa.*

Size 12½x8¾. Somewhat toned.

50.00

95. NARCISSUS

A woman seated by a kotatsu (covered fire box) and another woman looking out into the garden. In a recess at the right a pot of suisen (white narcissus). Printed in pale violet, gray, and black. Series: Shūku Awase Shiki no Hana. Prize poems on the flowers of the four seasons. *Signed, Shunchō gwa.*

Size 10x7¾. Fair condition.

20.00

96. CHERRY FLOWER VIEWING

A party of women and a boy on Asuka hill near the western suburb of Ōji. *Signed, Shunchō gwa.*

Size 9¾x14½. Late impression, fair condition.

No. 92. SHUNCHŌ

THE END

KITAGAWA UTAMARO

1753-1806

210 97. UTAMARO'S SELF PORTRAIT

Instead of depicting Yuranosuke, the leader of the Forty-seven Loyal Ronin apparently leading a dissolute life at Ichimonji-ya, in this print Utamaro represented himself in Yuranosuke's place, displaying his "conceited face," "by request," but, as the artist is reputed to have had a far from beautiful face, the fidelity of the self-portrait may be questioned. Series: Komei Bijin Mitate Chūshingura, Jū-ni mai tsuzuki (set of twelve). *Signed, Oju, Utamaro, unubore gawo utsusu.*

Size 15x9¾. Fine impression, perfect condition. See illustration.

975⁵⁰

98. SARU NO KOKU

The hour of the monkey, 3 to 5 o'clock P. M. A young woman taking a walk attended by a maid bearing a bundle. Yellow ground. The faces without black outline. Series, Musume Hi Toki; Young Women in the day-time hours. Signed, Utamaro fude.

Size 14 $\frac{5}{8}$ x10. Very fine impression. A little piece torn from the top margin, condition otherwise perfect. See illustration.

7

35⁵⁰

99. AMUSING THE CHILD

Two women playing with a young boy. Signed, Utamaro fude.

Size 1 $\frac{3}{4}$ x9 $\frac{3}{4}$. Good impression, good condition.

100. AT THE NANIWA CHA-YA

A tall geisha and her matron at the famous Naniwa tea-house, where the popular waitress Okita is offering the geisha a cup of tea. Above are three odes to "the daughter of the tea-house." *Signed, Utamaro gwa.*

Size 14½x9⅝. Fine impression. Trimmed a little at the foot, good condition otherwise.

101. THE SEVENTH DAY OF THE SEVENTH MONTH

A woman seated at a table writing, and another woman seated beside her opening a book. Third sheet of a pentaptych. *Signed, Utamaro fude.*

Size 15⅛x10¼. Fine impression, condition almost perfect.

102. AN OIRAN OF CHOJI-YA

Hinazuru attired in a black uchikake (overdress) trimmed with an artificial grape vine with purple fruit and leaves of varied hue, and a yellow and pink obi, attended by her kamuro Tsuruji and Tsuruno. *Signed, Utamaro fude.*

Size 14¾x10. Fine impression. In good, though not perfect condition.

103. HINAZURU OF CHOJI-YA

Another picture of the beautiful tayu elaborately dressed and attended by a kamuro and a shinzo. *Signed, Utamaro fude.*

Size 14¾x9¾. Fine impression, very fine condition.

104. YOSHIWARA NIWAKA

A burlesque play in the Yoshiwara. *Signed, Utamaro fude.*

Size 13x9. Good condition.

105. PAINTING A SELF-PORTRAIT

Daikoku beginning the New Year by painting an ink portrait of himself while two women and a girl look on. Title, Daikokuten On-giki-hitsu Kaki Hajime. Dated Kinoe ne toshi, i. e., 1804. *Signed, Utamaro fude.*

Size 14⅝x9⅞. Fair condition.

250¹²

106. THE HAIRDRESSER

A kamiyui dressing a young woman's hair. Series, Fujin Tewaza Ju-ni Ko; Twelve handicrafts of women. *Signed, Utamaro fude.*

Size 15¼x10⅞. Fine impression, good condition. Reproduced in a full-page plate by Binyon. See illustration.

70¹⁰

107. SAYONARA

A woman coming out from the mosquito net canopy over a bed on which a man is reclining, pipe in hand. *Signed, Utamaro fude.*

Size 15⅞x10¼. Late impression, not in very good condition.

110. 108. THE AUTUMN MOON

Large head and bust portrait of an oiran looking at the reflection of her face in a hand mirror; the upper part of her head seen through a curtain of bamboo slats. Series, Meisho Koshikake Hakkei; Eight views of famous sights of benches. Signed, Utamaro fude.

Size 15x9¾. Fine impression. Stained at the lower edge and softly toned. See illustration.

16. 109. THE BATH

A woman leaning over a shallow tub while bathing her neck and shoulders. A maid holding a kimono stands behind her. Series, Hana Awase Kesho Kurabe. Signed, Utamaro fude.

Size 13¾x9. Late impression, good condition.

460.00

110. TWO HOUSE MAIDS

They are in attendance at a banquet. Both are carrying candles and one carries also a kettle of saké. Gray ground. Left-hand sheet of a triptych. *Signed, Utamaro fude.*

Size 15 $\frac{1}{8}$ x10. Very fine impression, perfect condition. See illustration.

42.50

111. A BOATING PARTY ON A MOONLIGHT EVENING

Middle sheet of a well-known triptych, depicting a fishing boat hauling up alongside a pleasure craft occupied by young men and women from Shinagawa. *Signed, Utamaro fude.*

Size 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. Fine impression, perfect condition.

No. 115. UTAMARO

45⁰⁰

112. THE YOUNG MARRIED WOMAN

A bride holding a mirror and, with mixed emotions, viewing the appearance of her newly blackened teeth. The artist tells us her face shows that she is very kind and tender-hearted, careful in what she does, considerate of others, and without meanness in her nature. Series, Fujin Sōgaku Jū-tai, i. e., Ten women's physiognomies. *Signed, Kansō (physiognomist) Utamaro.*

Size 15x10 $\frac{1}{8}$. Ordinary impression and not in very good condition, but the design is greatly admired and only a few impressions are known.

65⁰⁰

113. READING IT OVER

A woman lifting the mosquito net canopy of her bed to read over a love letter by the light of an andon. This print designed to show the differences in color due to the rays of light and the mosquito netting. *Signed, Utamaro fude.*

Size 15x10. Fine impression, perfect condition save for one moth-hole that has been patched.

310⁰⁰

114. DŌJŌJI

Large head and bust portrait of a geisha holding a fan. The title appears to indicate that she dances as Musume Dōjōji. Series, Tosei Odori-ko Zoroi, i. e., A group of up-to-date dancing girls. *Signed, Utamaro fude.*

Size 15x9 $\frac{7}{8}$. Good impression and in good condition, though only a little of the mica ground remains.

525⁰⁰

115. THE KAWABIRAKI NIGHT FESTIVAL

View of the Sumida River at Ryogoku bridge on the night of the opening of the summer boating season. The bridge crowded with people is shown at the left, many boats are seen upon the stream and a man in one of them is setting off fireworks. On the bank in the foreground are three groups of women and children. *Signed, Utamaro fude.*

Triptych, 14 $\frac{3}{4}$ x29 $\frac{1}{2}$. Very good impression, in excellent condition. See illustration.

310⁰⁰

116. HOLIDAY MAKERS AT ENOSHIMA

A man and a number of women and boys on the rocks by the sea at low tide, and others in boats off the shore. Several of them are fishing with rod and line, and a boy in the foreground has fished up a straw sandal. A work of the period about 1790 when Utamaro was still under the influence of Kiyonaga's style, though rapidly forming his own. *Signed, Utamara gwa.*

Triptych, 14 $\frac{7}{8}$ x29 $\frac{1}{4}$, trimmed from 15x30. Good impression, in fine condition save for several moth-holes that have been rather clumsily patched. See illustration.

96⁰⁰

117. YAKUSHA ROKKASEN

Actor representatives of the six famous poets. Hosoe triptych showing six noted actors attired for the morning reception on New Year's day (kaomise). Right, the 3rd Segawa Kikunojō and the 2nd Ichikawa Monnosuke. Middle, the 3rd Sawamura Sōjūrō and the 4th Iwai Hanshirō. Left, the 2nd Ichikawa Komazō and Nakayama Tomisaburō. As Utamaro designed only two or three actor prints, this triptych is a great rarity. *Signed, Utamaro fude.*

Triptych, each sheet 12 $\frac{3}{4}$ x5 $\frac{3}{4}$. Fair condition.

310⁰⁰

118. THE SUSUHAKI

This term denotes the annual house cleaning in preparation for the New Year holidays. The entire composition is a pentaptych but the two right-hand sheets are rarely seen. The maids in a great house are shown busily engaged in sweeping and dusting. One is chasing rats and striking at them with a broom; others have lifted up a young man whom they bring in as good luck. *Signed, Utamaro fude.*

Triptych, 14 $\frac{1}{8}$ x29 $\frac{3}{4}$, trimmed from 15x30. Good impression, fair condition.

100⁰⁰

119. A POET OF THE YOSHIWARA

Large head and bust portrait of an oiran whose name is given in a rebus. Series, Komei Bijin Rokkasen, Six Well Known Women Poets. *Signed, Utamaro fude.*

Size 15x9 $\frac{3}{4}$. In fairly good condition.

No. 116. UTAMARO

TOSEI KOBUTSU HAKKEI

Eight scenes of modern tastes. Five prints of the series. *All signed Utamaro fude.*

- 35.00 120. HANASHI-ZUKI
Lovers of conversation. A youth and a young woman talking to each other.
Size 14 $\frac{7}{8}$ x9 $\frac{7}{8}$. Good impression. Several moth-holes and a piece torn from an upper corner.
- 40.00 121. SAKÉ-ZUKI
A lover of saké. A young woman pouring saké for a youth who holds a cup to receive it.
Size 14 $\frac{3}{4}$ x10. Good impression, fine condition except for a few moth-holes.
- 50.00 122. SAWAGI-ZUKI
A lover of noises. A boy making a racket with a toy called a pokan-pokan while a distracted woman turns away from him, holding her hand to her ear.
Size 14 $\frac{7}{8}$ x9 $\frac{7}{8}$. Fine impression, fine condition save for moth-holes.
- 70.00 123. KODOMO-ZUKI
A lover of children. A woman playing with a child she is carrying on her back.
Size 14 $\frac{5}{8}$ x10. Fine impression, condition almost perfect.
- 30.00 124. DE-ZUKI
A lover of outings. A woman bending over and grasping the top knot of a small boy who is taking part in a holiday procession.
Size 14 $\frac{7}{8}$ x10. Good but not perfect impression. Condition only fair.
-
- 70.00 125. MAKING FACES AT HIM
A woman seated behind a screen makes faces that are reflected in a mirror to amuse a nearly nude young boy who lies prone upon the floor by the mirror-stand while his mother with smiling expression leans over him and grasps his waist-band. *Signed, Utamaro fude.*
Size 15x10. Good though not quite perfect impression, fine condition.

YEISOAI CHOKI

Worked about 1773-1805

80.50- 126. WALKING IN NEW FALLEN SNOW a -

The oiran Nanishio of Nakamanji-ya and attendants walking in snow on New Year's day. Signed, Choki gwa.

Size $14\frac{3}{4} \times 9\frac{5}{8}$. Fair condition. See illustration.

10.00- 127. KINTARO AS AN UMPIRE

Kintaro (the youthful name of the renowned strong man Sakata Kintoki) holding a huge woodsman's axe and an umpire's fan as he watches a fight between a tengu (mythical bird-man) and a cock. Signed, Choki gwa.

Size $13 \times 8\frac{3}{4}$. Fair condition.

No. 128. CHOKI

1100.00 128. SEIRO KINUGINU NO AME

"View in a 'green house' on a rainy morning." Oiran of the house called Matsuba-ya at their toilet; one holds a toothbrush, one is arranging her hairpins, another is seated before a mirror, while two at the left have fallen fast asleep on the floor. Through the windows in the background birds are seen flitting through fallen rain. On the fusuma (sliding partitions) are poems by well-known writers of the day. *Signed, Choki gwa.*

Triptych, 14 $\frac{5}{8}$ x28. In fair condition. A number of moth-holes patched so as not to be very noticeable. Illustrated.

TAMAGAWA SHŪCHŌ

Worked about 1790-1800

10.00 129. SHIBA, SHINMEI NO ZU

Perspective picture of the Shinmei Shintō shrine, Edo, on a festival day, with a crowd of people in the street and in the passage leading to the torii. Shūchō's prints are rare and very fine: most of them are of figure subjects resembling that of Utamaro about 1797. This print, which is unusual in subject and treatment, appears to be of somewhat earlier date. *Signed, T a m a g a w a Shūchō gwa.*

Size 9x14 $\frac{1}{4}$.

950.00 130. WOMAN WITH A FAN

Large head and bust portrait of a young woman holding an uchiwa (round fan) decorated with a white rabbit. Gray ground. A work of rare distinction. Shūchō was a contemporary of Utamaro, of whom little is known. Series, Fūryū Nana tsume E-awase, Fanciful seventh picture competition. *Signed, Tamagawa Shūchō gwa.*

Size 15x9 $\frac{3}{4}$. Fine impression, good condition. See illustration.

HOSODA EISHI

1783-1829

175⁵⁰

131. TAKIHIME OF ŌGI-YA

The beautiful tayu (courtesan of the highest class) on parade attended by her kamuro Mikisa and Nanisa. Yellow ground. Series, Wakana Hatsu Moyo. *Signed, Eishi zu.*

Size 15 $\frac{3}{8}$ x10 $\frac{1}{4}$. Fine early impression. Almost perfect condition. See illustration.

50⁵⁰

132. SUZUMUSHI

Catching singing insects. Right-hand sheet of a triptych of the Fūryū Yatsushi Genji series. *Signed, Eishi zu.*

Size 14 $\frac{3}{4}$ x9 $\frac{5}{8}$. Fair impression, good condition.

565.00 133. THE TAYU MISAYAMA OF SHOJI-YA

She is in night costume and stands facing to the left with her body slightly bent forward. A black box lies on the floor near her feet. Impression with a ground of kirara (mica) over chocolate. Series, Seiro Bijin Awase. Signed, *Eishi gi gwa*.

Size $14\frac{1}{8} \times 9\frac{5}{8}$. Not in very good condition, but desirable nevertheless, as it is generally regarded by connoisseurs as one of the supreme masterpieces of the Ukiyoe school. See illustration.

90.00 134. PRINCE GENJI AT SUMA BEACH

Middle sheet of a triptych of the series *Fūryū Yatsushi Genji*. Signed, *Eishi gwa*.

Size $15\frac{1}{4} \times 10$ Good impression and condition.

50.00

135. A MODERN POET

A richly dressed young woman seated on a wooden bench by a narrow winding stream, and standing by her another woman who points to the pendulous branches of a willow tree. The woman on the bench is compared to the poet Sōjō Henjō who is shown in a small round cartouche, bearing the title of the series, Shin Rokkasen, i. e., Six new poets. *Signed, Eishi zu.*

Size 13 $\frac{1}{8}$ x8 $\frac{7}{8}$. Fine impression, perfect condition.

50.00

136. VIEWING HER BACK HAIR

A woman seated before a mirror stand and holding another mirror so as to reflect back an image of the back of her head. Another woman stands at the left. The title "Sekidera" would seem to be a reference to Ono no Komachi. *Signed, Eishi zu.*

Size 12 $\frac{7}{8}$ x8 $\frac{3}{4}$. Fine impression, fair condition.

50.00

137. ANOTHER MODERN POET

An oiran standing before a mirror stand and looking at her image as she arranges her hairpins. She is likened to the poet Kuronushi. Series, Shin Rokkasen. *Signed, Eishi zu.*

Size 13x8 $\frac{7}{8}$. Fair condition.

100.00

138. A PLEASURE PARTY ON THE RIVER

A young man and seven women in the "Dai Fuku," i. e., Great Fortune, covered barge on the Sumida River. The women may perhaps typify the Seven Fortune Gods and in some of the catalogues of sales held in London they are so described, but aside from one woman who has caught a small fish with a rod and line and so may stand for Ebisu, no identifying attributes mark any of the others. *Signed, Eishi zu.*

Triptych, 14 $\frac{1}{2}$ x28 $\frac{1}{4}$. Trimmed and not otherwise in very good condition.

KATSUKAWA SHUNYEI

1769-1819

- 510⁰⁰ 139. THE 2ND NAKAMURA NOSHIŌ
 Large head and bust portrait of this actor as a court lady wearing a yellow eboshi (old style noble's hat). Yellow ground. *Signed, Shunyei gwa.*

Size 14 $\frac{1}{4}$ x9. Fine impression, nearly perfect condition. See illustration.

- 42.50 140. A NOTED ACTOR OF WOMEN'S RÔLES
 The 2nd Osagawa Tsuneyo, in the rôle of Narukami biku in "Keisei Kogane no Hakarime," at the Kawarasaki Theatre in February, 1792. *Signed, Shunyei gwa.*

Size 11 $\frac{7}{8}$ x5 $\frac{3}{8}$. Sharp early impression, in fine condition.

80.00

141. THE 3RD SAWAMURA SŌJŪRŌ

Shown as a man standing near a willow tree on the bank of a stream. *Signed, Shunyei gwa.*

Size 12 $\frac{5}{8}$ x5 $\frac{5}{8}$. Fine impression, good condition.

39.50

142. HIS FIRST APPEARANCE IN SHIBARAKU

To appear in Shibaraku was the exclusive privilege of the Danjūrōs, though they sometimes permitted other actors to do so as a mark of special favor. The word signifies "Wait a minute," and the act was in the nature of an interlude, the actor and his "receiving partner" appearing from the front of the house and passing along the "flower walk" to the stage. Sometimes there was a monologue of the actor's own composition; at other times there was only pantomime as was perhaps the case in the act here depicted, which shows Ichikawa Shinnosuke, aged six years, in his first Shibaraku, in "Itsukushima Yukino-kaomise," at the Kawarasaki Theatre about December 1, 1796. Shinnosuke, who later became the 7th Danjūrō, made his debut at Kiri-za when he was aged only four. He was a grandson of the 5th Danjūrō who has recorded his delight at the child's clever performance of the Shibaraku act, in a poem that appears upon the print and is signed by his literary name, Ichikawa Hakuyen. *Signed, Shunyei gwa.*

Size 15x10. Fine impression. In good condition.

12.50

143. THE TENTH MONTH

Three small boys at play. All of them are capering about and two are trying to grasp a toy fish attached by a line to a short pole which the third boy is waving above their heads. *Signed, Shunyei gwa.*

Size 9 $\frac{1}{4}$ x6 $\frac{7}{8}$. Good impression, in fine condition.

11.00

144. A FAMOUS COMEDIAN

Asao Tamejūrō as a man in a striped kimono standing in a truculent attitude with a leering expression, in front of a house. *Signed, Shunyei gwa.*

Size 12x5 $\frac{1}{2}$. In good condition save for a few moth-holes.

UTAGAWA TOYOKUNI

1769-1825

22.50 145. TWO ACTORS

Segawa Michinosuke as Dobashi Kaga-ya Kohina, i. e., Kohina of Do bridge house: Sawamura Gennosuke as her lover Yuwabashi-ya Yasaburō. *Signed, Ichiyōsai Toyokuni gwa.*

Size 15 $\frac{1}{8}$ x10 $\frac{1}{8}$. Fine impression, good condition. See illustration.

75.00 146. THE 3RD SEGAWA KIKUNOJŌ

Large head and bust portrait of this favorite actor. *Signed, Toyokuni gwa.*

Size 14 $\frac{1}{2}$ x10. Very fine impression, perfect condition.

10.00

147. SOGA KYODAI JŪ-BANGIRI NO ZU

"Tenth scene of the vendetta of the Soga brothers; picture of the attack." The brothers having gained access to Yoritomo's hunting lodge near Fuji, Jūrō succeeded in killing Kudō Suketsune, their uncle, who had caused their father to be murdered. Gorō, the elder brother, was waylaid by one of Kudō's retainers disguised as a woman, and was killed by a sword thrust from behind. It is this incident that is depicted in this print. Signed, *Utagawa Toyokuni gwa.* Apparently a very early work.

Size $9\frac{1}{2} \times 14\frac{1}{8}$. Good condition.

27.50

148. ONNA SHICHI-FUKU-JIN

Women masquerading as the Fortune Gods. Middle sheet of a triptych; a woman in black as Hotei, and a woman standing and holding a fishing rod representing Ebisu. Signed, *Toyokuni gwa.*

Size $15 \times 9\frac{7}{8}$. Good impression, fine condition.

105.00

149. AMAGOI KOMACHI

"Praying-for-rain Komachi." This title is a reference to a well-known incident in the life of the ninth century poet. The real subject of the print is a tall young woman carrying a large umbrella and holding a tanzaku on which a poem is inscribed. Signed, *Toyokuni gwa.*

Size $14\frac{3}{4} \times 9\frac{5}{8}$. Good condition.

20.00

150. SCENE FROM A DRAMA

Kataoka Nizaemon as Abura-ya Kuheiji, and the 3rd Ichikawa Yazoō as Hirano-ya Tokubei, in "Shusse Yakko Gunbai Kagami," at the Miyako Theatre, 7th month, Kwansei 9, i. e., August, 1797. Yazoō is the actor holding a sword. Signed, *Toyokuni gwa.*

Size $15\frac{1}{4} \times 10\frac{1}{8}$. Fine impression, perfect condition.

10.00

151. WOMEN PLAYING TEMARI

The game of bouncing ball, played on New Year's day. A woman carrying a child on her back is looking on. Signed, *Toyokuni gwa.*

Size $13\frac{3}{8} \times 9\frac{3}{8}$. Trimmed and slightly soiled.

152. THE 3RD SAWAMURA
SōJŪRŌ

Full-length standing figure, gray background. He is shown holding a framed picture of a horse. The identification of the actor is tentative. No mon appears upon his clothes, but the face appears to be that of Sōjūrō. *Signed, Toyokuni gwa.*

Size 15x10. Full size
Very fine impression,
perfect condition. See
illustration.

130.50

153. SEGAWA MICHINOSUKE

Standing portrait of the actor as a woman dressed in rich brocades and holding a poem slip. A printed inscription at the side states that he could play Oyama, Waka onna-gata (young women's rôles), hime-gata (noble lady rôles), and, in the mimetic dance known as "shosa," musume-gata (daughter rôles) and nure-gata (love affair rôles). *Signed, Toyokuni gwa.* About 1805.

Size 13 $\frac{7}{8}$ x9 $\frac{1}{8}$. Good condition.

17.50

154. TWO ACTORS

The 1st Ichikawa Omezō as a samurai holding a bow, and the 3rd Osagawa Tsuneyo as a woman holding an arrow which she has snatched from him. *Signed, Toyokuni gwa.*

Size 14 $\frac{3}{4}$ x9 $\frac{1}{2}$. Fine impression, good condition.

20.20

155. SCENE FROM A DRAMA

The 1st Ichikawa Omezō as Yakanpei, and Ōtani Tomomemon as Yokanpei, two wrestlers seated in the foreground, the former with arms folded, the latter with his hands outstretched; while back of them Matsumoto Yonesaburō as Kusunoha-hime, the fox woman is dancing about. Drama "Ouchi-kagami," at Kiri-za from 21st of 5th month, Kwansei 10, i. e., from July 4, 1798. *Signed, Toyokuni gwa.*

Size 15 $\frac{1}{8}$ x10. Fine impression, perfect condition.

12.50

825.00 156. CHOFU NO TAMAGAWA a-

Six women washing white cloth on the bank of winding stream. Possibly intended to typify all six of the Tama rivers instead of the so-called Chofu Tamagawa in the province of Musashi. Regarded as one of the most distinguished of Toyokuni's works. On each sheet is an impression of the seal of Tadamasa Hayashi, the well-known Parisian dealer during the last two decades of the nineteenth century. *Signed, Toyokuni gwa.*

Triptych, each sheet 14 $\frac{7}{8}$ x10. Very good, though not quite perfect impression; fine condition. See illustration.

250.00 157. A WOMEN'S KYOKUSUI PARTY

On the bank of a river running through broken country with Mt. Fuji in the background, a party of women are gathered to play kyokusui, the winding water game, said to be of Chinese origin. The players are stationed along the banks of a stream and their saké cups are floated down to them. Each one has to compose a poem before his cup reaches him and be ready to capture it and inscribe the ode upon it, under penalty of having to go without drinking when refreshments are served after all the cups have been floated down. In this composition the women do not hold writing materials and appear to be merely setting the cups afloat and watching them sail by. *Signed, Toyokuni gwa.*

Triptych, 14 $\frac{7}{8}$ x29 $\frac{1}{8}$. Fine impression, condition nearly perfect.

No. 156. Toyokuni I.

158. OIRAN OF ŌGI-YA

A group of the women of the Fan House gathered about a hibachi in a room from which the shoji have been removed to give a view of the flower laden spreading branches of a large plum tree that stands beside the house; and, at the left two more of their number are coming in from the garden. The woman at the right, seated at a small table, is Hanaōgi. She is looking at Takikawa who is seated near the fire box. The names of the women depicted on the middle sheet cannot be given as the label on which they were printed has been trimmed off. The woman at the left, wearing a black uchikake, with bamboo pattern in yellow, is Hashidate. *Signed, Toyokuni gwa.*

Triptych, 14 $\frac{3}{8}$ x28 $\frac{1}{8}$. Trimmed from 15x30. Otherwise in very fine condition. Brilliant impression.

159. THE FACE IN THE MIRROR

A group of tall women in a room in a great house. The room is open behind the figures giving a view of the engawa (veranda) with a heavy black railing, and beyond it a vista of low hills covered with flowering trees and a few small pines. The middle sheet shows a woman in a black kimono and a pearl-gray and white obi, standing and looking down at another woman seated at her feet, who holds a mirror of unusually large size, so that the face and bust of a woman in pale violet who stands at the right, is reflected in it. A woman holding a spy glass and two others seated at the right and left complete the picture. *Signed Toyokuni gwa.*

Triptych, 14 $\frac{1}{2}$ x29 $\frac{5}{8}$. Good impression and in excellent condition. Slightly trimmed at the foot.

KOSOTEI TOYOKUNI

1774-1835

Seven prints of the series entitled "Meisho Hakkei," i. e., Eight Views of Famous Places. *Each signed, Toyokuni fude, Seal, Utagawa.*

Size 9 $\frac{7}{8}$ x14 $\frac{1}{2}$. In good condition except as noted.

10⁰⁰
10⁰⁰-

160. FUJI BOSETSU

Evening snow on Mt. Fuji. Also a "complete picture of the rear and middle buildings of the Shimosen Shintō shrine at the foot of the mountain."

9⁰⁰
9⁰⁰-

161. MIHO NO RAKUGAN

Geese flying down at Miho no Matsubara. View of Seikenji Buddhist temple and the Yoshiwara post station on the Tōkaidō.

6⁰⁰
6⁰⁰-

162. KANAZAWA KIHAN

Returning sails at Kanazawa. Distant view of Nojima from Seta bridge.

5⁰⁰
5⁰⁰-

163. KAMAKURA BANSHO

The vesper bell at Kamakura. View of the mountains in Bōshū from Tsuru-ga-oka.

Slightly stained and moth-eaten.

6⁰⁰
6⁰⁰-

164. ATAMI NO SEKISHO

The evening glow at Atami. A "real view of Ōshima from Atami beach."

Several moth-holes at the foot.

9⁰⁰
9⁰⁰-

165. TAMAGAWA AKI NO TSUKI

The autumn moon on the Tama River. Men in boats fishing for trout with nets.

8⁰⁰
8⁰⁰-

166. ENOSHIMA SEIRAN

Enoshima in clear weather after a storm. Surf at Morokoshi beach.

No. 169. KUNISADA

UTAGAWA KUNISADA

1785-1864

167. DRIVING THE DOGS AWAY

A man and a woman setting forth on a winter night attended by a man servant who turns to drive away two dogs that would like to follow them. *Signed, Gototei Kunisada gwa.*

Size 9¼x14½. Good impression, fair condition. See illustration.

52.50

168. EDO JIMAN RYOGOKU NO YURYŌ

The pride of Edo, evening cooling at Ryogoku. Above, a small circular picture of the Ryogoku district; below a woman dressed only in an under-kimono stretched out to obtain relief from the summer heat. Her outer garments are hung up at the right, only a portion showing in the composition. *Signed, Gototei Kunisada gwa.*

Size 14½x9¾. Good impression, fair condition.

5.00

169. MINATSUKI FUJIKO YŪDACHI

A sudden thunder shower in the sixth month. Women caught unprotected while washing clothes, hurrying to find shelter. *Signed, Go-to-tei Kunisada gwa. Date about 1820.*

Triptych, 14¾x30½. In fair condition. See illustration.

17.50

UTAGAWA KUNIYOSHI

1797-1861

- 35.00 170. SŌSHŪ ŌYAMA MICHİ TAMURA WATASHI NO KEI
View of the Tamura ferry on the road to Ōyama in
Sōshū. Signed, *Ichiyūsai Kuniyoshi gwa.*
*Size 10x14 $\frac{5}{8}$. Good impression, in good condition. See illus-
tration.*
- 22.50 171. SHOKI THE DEMON QUELLER *a-*
Standing figure of Chung K'uei, called Shoki by the Japa-
nese, the mythical protector of men against the wiles
of malignant demons. Signed, *Ichiyūsai Kuniyoshi gwa.*

TOTO MEISHO

Famous Places in the Eastern Capital. Seven prints
of the series. *Each signed, Ichiyūsai
Kuniyoshi gwa.*

- 27.50 172. SHIN YOSHIWARA
The new Yoshiwara, so called when it was removed from
its original location to the present site. View of the
buildings from the road along the Sumida River embank-
ment. Overhead the full moon surrounded by a wide halo.
Size 10x14. Fine impression, good condition.
- 18.00 173. SUSAKI HATSU HINODE
The first sunrise of the year seen from Susaki.
Size 9 $\frac{1}{2}$ x13 $\frac{1}{2}$. Imperfect impression, torn near the top.

174. KASUMI GA SUKI

View of the street so named, with daimyō's yashiki on either hand.

Size 9¼x14. Good impression. Soiled along the line of a vertical fold; green border has been trimmed off.

175. RYŌGOKU YANAGI BASHI *a*

Yanagi bridge from Ryōgoku. A woman and a man servant on the river bank in the foreground turn to look at a group of snarling curs.

Size 9¾x14. Fair condition.

176. RYŌGOKU NO SUZUMI

Cooling off in the evening at Ryōgoku. In the foreground men swimming in the stream, and, at the left the boat of a peddler of fruit and cakes hauled alongside a barge filled with pleasure seekers. In the middle distance a boat from which men are setting off fireworks.

Size 10x14½. Fair condition.

177. ASAKUSA IMADO

Potters' kilns at Imado, Asakusa district.

Size 9¾x13¾. Fair condition; the green border trimmed off.

178. TSUKUDA-JIMA

Tsukuda island seen from beneath Eitai bridge. In the foreground a boatman is rowing two women across to the island.

Size 9¾x14½. Fine impression, in good condition.

179. ISHIYAMA BOSETSU

Evening snow on Ishiyama. The noted warrior Suzuki Shigeyoshi making his way through the snow-laden grasses, gun in hand. Series, Obu Hakkei, i. e., Eight Views of Great Warriors. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 14x9½. Fine impression, perfect condition.

180. USUI TOGE YORI ASAMA O MIRU

View of Mt. Asama from Usui pass. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 9½x14¼. Fair impression, somewhat soiled.

TŌKAIDŌ GO-JŪ-SAN TSUGI

The fifty-three post-stations of the Tōkaidō shown in combined form, several stations upon one sheet. Ten sheets of the set of twelve. *Each signed, Ichiyūsai Kuniyoshi Shuko zu, i e., shortened pictures.*

Size 9 $\frac{7}{8}$ x14 $\frac{5}{8}$. Ordinary impressions, in fair condition.

- 20⁰⁰ 181. SHEET No. 1
Nihon bashi, Shinagawa, Kawasaki, Kanagawa.
- 36⁰⁰ 182. SHEET No. 2
Hodogaya, Totsuka, Fujisawa, Hiratsuka. In the foreground a Shintō festival procession by villagers carrying a mikoshi, or portable shrine. See illustration.
- 34⁰⁰ 183. SHEET No. 3 *G*
Ōiso, Odawara, Hakone, Mishima, Numazu.
- 31⁰⁰ 184. SHEET No. 4
Hara, Yoshiwara, Kambara. First edition.
- 15⁰⁰ 185. SHEET No. 5
Yui, Okitsu, Ejiri, Fuchu, Mariko.

186. SHEET No. 6
Okabe, Fujieda, Shimada, Kanaya.
187. SHEET No. 8
Maisaka, Arai, Shirasuka, Futagawa, Yoshida.
188. SHEET No. 10
Akasaka, Fujikawa, Okazaki, Chiryu, Narumi.
189. SHEET No. 11
Shōno, Kameyama, Seki, Saka-no-shita, Tsuchiyama.
190. SHEET No. 12
Minakuchi, Ishibe, Kusatsu, Ōtsu, Kyōto.

13.00 4.

11.50

11.00

26.00

12.00

191. ŌYAMA SEKISON ŌDAKI NO ZU
Picture of the great stone-image waterfall at Ōyama.
Men bathing in the pool below the fall. *Signed, Ichiyūsai
Kuniyoshi gwa.*

35.00

Size 10x14 $\frac{5}{8}$. Fine impression, in fine condition. See illustration.

10⁰⁰ -

192. YOSHITSUNE AT HIRAIZUMI

This print depicts the reception of Yoshitsune and his followers by Fujiwara no Hidehira at Hiraizumi in Mutsu, when in 1185 the Minamoto warrior sought his hospitality and took refuge at his residence after his brother Yoritomo attempted his assassination. Yoshitsune is shown in the right-hand sheet seated beside the aged lord who was his staunch friend until his death two years later. In the centre of the large room several of Yoshitsune's followers are seated making their obeisance, and chief among them his devoted henchman Saito Musashi-bō Benkei, dressed in black. Walking along the veranda are several high officials attired in the costume called nagabakama, or long trousers, designed to enable the wearers to stand upon their feet while preserving the appearance of kneeling. *Signed, Ichiyūsai Kuniyoshi gwa.*

Triptych, 14 $\frac{1}{8}$ x28 $\frac{1}{4}$. Trimmed from 15x30. Otherwise in very good condition.

10⁰⁰ -

193. GISHI SHŌKŌ NO ZU

Picture of righteous burning of incense. The forty-seven loyal ronin burning incense at the Sengakuji Buddhist shrine after they had accomplished their vendetta and killed Moronao. While the priest is burning the incense for them they are, by direction of their leader Yuranosuke, who is shown upon the middle sheet, writing down their names as a record of their devotion before committing suicide together. *Signed, Chōtorō Kuniyoshi gwa.*

Triptych, 13 $\frac{7}{8}$ x27. Poor impression. A good deal cut down.

10⁰⁰ -

194. GENEI-SEISUIKI

Yoshitsune and his army advancing to attack the Taira forces. *Signed, Gwa-ko Ichiyūsai Kuniyoshi.*

Triptych, 13 $\frac{1}{2}$ x28 $\frac{1}{4}$. Poor impression, register defective. A good deal trimmed down.

AOIGAOKA HOKKEI

1800-1840

200.00

SHOKOKU MEISHO

Famous views in the native land. Eleven prints
of the series of which fifteen are known.

Signed, Aoigaoka Hokkei gwa.

Size 7x15. All fine impressions, in perfect condition.

195. BŪSHŪ, SUMIDAGAWA

A ferry boat crossing the river in a heavy downpour
of rain. Illustrated.

200.00

196. SUNSHŪ, ŌMIYAGUCHI TOZAN

Going up the mountain from Omiyaguchi in Sunshū.
Pilgrims beginning the ascent as long rays from the
morning sun illuminate the slope.

150.00

197. JŌSHŪ, MIKUNI-GOE FUDŌ TŌGE

The Fudō protector of the Mikuni pass. The ghostly
form of Fudō (Japanese name of the Deva Vairocana)
appears on the hillside above a waterfall beside which a
man holds a woman so she can wash her hands in the
falling stream.

50.00

198. ETCHŪ TATEYAMA

Mt. Tate in Etchū. Visitors looking at jets of flame
and smoke from numerous fumaroles on the mountain
slope.

450.00

- 210.⁰⁰ 199. MUSASHI NOSATO
A village in the Musashi plain. Farmers on horseback on a road winding through rice fields. Overhead a flock of geese flying down across the disc of the full moon which is represented of enormous size. *Illustrated.*
- 75.⁰⁰ 200. SHIMOTZUKE, NIKKO-SAN URAMI-GA-TAKI
The waterfall one can see from behind at Nikko, province of Shimotzuke. Men on a log bridge peering at a great curving fall from the under side.
- 150.⁰⁰ 201. IZU, CHINUKI NO HI
The big flume at Chinuki in Izu. Travellers passing along the road; Fuji in the distance.
- 170.⁰⁰ 202. SESSHŪ, SUMIYOSHI
View from the Sumiyoshi Shintō shrine in Sesshū, near Ōsaka, the light-house at the right, a bridge in the centre, leading to the houses of a sea-side village at the left, and beyond them the blue water of a bay with a rocky headland on the further side.
- 150.⁰⁰ 203. NAGATO MEKARI SHINJI
Shinto ceremony at Mekari, province of Nagato. Two men, one carrying a flaming torch, the other a small scythe and a tuft of long grass, rushing along the sea shore dodging between enormous breakers.

204. SŌSHŪ, HAKONE NO SEKI

The barrier across the highway at Hakone in Sōshū, seen in winter after a snowfall. *See Illustration.*

260.00

205. IZU, UMAISHI NO MIDA

The stone-horse Mida, province of Izu. Men in a boat beside a great arched rock on the sea coast.

150.00

ICHIRYUSAI HIROSHIGE

1796-1858

206. MIKUSA-YAMA KASSEN

The night attack on the Taira army at Mikusa-yama by the Minamoto forces under Yoshitsune. Series: Yoshitsune Ichidaiki no Uchi, i. e., Pictorial biography of the whole life of Yoshitsune. *Signed, Hiroshige gwa.*

Size 10x14¾. Fair impression, good condition.

80.00

207. RYŌGOKU BASHI NŌRYŌ

Enjoying the cool breeze at Ryōgoku bridge. Series, Koto Meisho, published by Sano Kihei. *Signed, Hiroshige gwa.*

Size 9¼x14¼. Fair impression, good condition.

75.00

TOTO MEISHO

Famous sights in the Eastern capital. Five prints of one of the series so named, published by Sano Kihei. *Each signed, Hiroshige gwa.*

21.00

208. OCHA NO MIZU

The Tea-water Canal. Winter view: two women and a man walking up the hill at the right through falling snow. Series, Edo Meisho; the "figure set" published by Yamada-ya. *Signed, Hiroshige gwa. See illustration.*

Size 9⅞x13¾. Good impression, fine condition.

8.00

209. NIHON BASHI NO HAKU-U

A shower of rain with sunshine at Nippon bridge.

Size 9¼x14¼. Late impression, fair condition.

7.00

210. NICHŌ-MACHI SHIBAI NO ZU

The theatres in the two streets. View looking down Saruwaka street which is filled with a crowd going to a kaomise performance.

Size 9¼x14¼. Good impression. Slightly soiled along the line of a vertical fold.

211. KAMEIDO TENMAGU KEIDAI NO ZU

The Tenmagu Shintō shrine at Kameido in falling snow.

Size 9¼x14¼. Fair impression, not very early. In the early impressions the coloring was much lighter. Fair condition. Slightly soiled and split along the line of a vertical fold.

212. ASAKUSA KINRYŪZAN TOSHI-NO-ICHI GUNJŪ

The crowd at the annual year-end fair in the precincts of Kinryūzan Buddhist temple, Asakusa district.

Size 9¼x14¼. Fair impression and condition. Slightly soiled along the line of a vertical fold.

213. NITTA YOSHISADA INAMURA-GA-SAKI NITE RYŪ-JIN o INORU

The famous warrior Nitta Yoshisada praying to the Dragon God, lord of the sea, at Inamura point. *Signed, Hiroshige gwa.*

Size 10⅝x14¾. Fair impression, good condition.

214. SASAKI TAKATSUNA KAJIWARA NO KAGESUYE UJIGAWA SENJIN

The famous scene when Takatsuna calling out to Kagesuye that he needed to tighten his saddle girth plunged into the Uji River and was the first to reach the opposite bank where the army of Yoshinaka was encamped. *Signed, Hiroshige gwa.*

Size 10¼x14⅝. Fine impression, in perfect condition.

215. RYŌGOKU HANABI

Fireworks at Ryōgoku bridge. Series, Edo Meisho no Uchi, published by Izumi-ya Ichibei. *Signed, Hiroshige gwa.*

Size 8¾x13⅞. Fine impression and in fine condition save that it has been trimmed a little to eliminate the rounded corners.

216. PINES BY THE SEA

Two pine trees on a knoll by the sands where a fire under salt-making pans sends a great column of smoke aloft. Left-hand sheet of a triptych. *Signed, Hiroshige fude.*

Size 14¼x10. Fine impression, in good condition.

29⁰⁰ -

217. FUJIKAWA

The mountain village seen through falling snow. Series, Go-jū-san Tsugi Meisho Zuye. The so-called upright Tōkaidō set. Signed, Hiroshige fude.

Size $13\frac{3}{8} \times 8\frac{3}{4}$. Fine impression, in fine condition. See illustration.

25⁰⁰ -

218. NIHON BASHI SETCHŪ NO KEI

View of Nippon bridge in snow; Mount Fuji in the distance. Signed, Hiroshige gwa.

Size $13\frac{7}{8} \times 4\frac{7}{8}$. Good impression, in good condition.

219. MOKUBOJI AKI NO TSUKI

The autumn moon at Mokuboji. Series, Toto Meisho no Uchi. Sumidagawa Hakkei. *Signed, Hiroshige gwa.*
Size 8¾x12⅝. Fine impression, in fine condition. Illustrated.

220. MIMEGURI BOSETSU

Evening snow at Mimeguri. Same series as lot 224. *Signed, Hiroshige gwa.*
Size 8¼x12⅞. Fine impression, in fine condition.

SHOKOKU MEISHO HYAKKEI

One hundred views of famous sights in the home country. Three prints of the series. *Each signed, Hiroshige gwa.*

Each about 14x9. Good impressions, in good condition.

221. MINO, OCHIAI BASHI

Ochiai bridge, province of Mino.

222. BIZEN, TATSUGUCHI YAMA

The dragon-mouth mountain, province of Bizen.

223. SŌSHŪ, SHICHIRI GA HAMA

Seven-ri beach, province of Sōshū. Heavy surf in the foreground, Mt. Fuji in the distance.

YANAGAWA SHIGENOBU

1782-1832

- 25.⁰⁰ 224. HANAZONO OF NAKAORI-YA
A tayu of Ōsaka dressed for the parade in Shinmachi. Series, Ōsaka Shinmachi Nerimono, i. e., Procession of oiran in New Street. An Ōsaka print. The artist was a son-in-law of Hokusai. *Signed, Yanagawa Shigenobu.*
Size 15x10. Fine impression, condition nearly perfect.

- 25.⁰⁰ 225. KONAMI OF KURAHASHI-YA
Another print of the same series as the preceding lot, showing a tayu elaborately dressed and wearing a feather robe. *Signed, Yanagawa Shigenobu.*
Size 14 $\frac{7}{8}$ x9 $\frac{3}{4}$. Fine impression. Trimmed from 15x10, otherwise in perfect condition.

TORII KIYOMINE

1786-1868

- 17.⁰⁰ 226. THE APRON
A woman standing looking down at another woman who holds an apron for her inspection, while a kimono of the same material and pattern lies upon the floor. Series, Onna Fuzoku Ishō Zuke, i. e., Fashions of the day in women's dress. *Signed, Kiyomine zu.*
Size 14 $\frac{3}{4}$ x9 $\frac{5}{8}$. Fine impression, in fine condition.

TANKA

Date about 1850

- 11.⁰⁰ 227. SUMIDAGAWA TOGAN NO ZU
Picture of the east bank of the Sumida river, Mt. Tsukuba in the distance. Uchiwa mount. Date about 1845. *Signed, Tanka Utsu-su*
Size 8 $\frac{3}{4}$ x11 $\frac{1}{2}$. Fine impression, in fine condition.

UTAGAWA KUNISADA II

Date about 1850

- 5.⁰⁰ 228. HORYŪKAKU-JŌ NO ZU
Picture of the fight on the roof of Horyūkaku temple. Illustration of a scene from the famous novel by Bakin, entitled "Hakkenden." *Signed, Baichoro Kunisada gwa.*
Dated fifth month tiger year, 1854.
Triptych, 14 $\frac{1}{8}$ x28 $\frac{1}{2}$. Somewhat trimmed down, otherwise in very good condition.

UTAGAWA SADAHIDE

1820-1864

229. FUJI NO MAKIGARI

"Hunting at the foot of Mt. Fuji." Minamoto no Yoritomo and his retinue returning from a hunting excursion. In the middle sheet he is shown on horseback with a servant holding a large umbrella over him, as he looks around at Sakata no Kintoki, a large redfaced man who stands at the right near a group of men who are carrying the carcass of a huge wild boar suspended from poles. In the distance a long procession of followers is seen bearing banners and the bodies of deer and other slain animals. *Signed, Gyokuransai Sadahide.*

Triptych, 13 $\frac{5}{8}$ x28 $\frac{1}{8}$. Trimmed from 14 $\frac{1}{2}$ x30, and has a few small holes. Otherwise in fine condition.

SHIGENOBU; also called HIROSHIGE II

1784-1832

230. CHŪSHINGURA YO-UCHI NO ZU

Picture of the night attack, drama of Chushingura. The forty-seven loyal ronin attacking the yashiki of Ko no Moronao. The yashiki of the hated daimyō is greatly magnified in size, partly no doubt to emphasize the difficulty of the undertaking, but also to display the knowledge of perspective attained by the artist, who later was known as Hiroshige II, and still later as Risshō and Hirochika II. *Signed, Ichiryusai Mon (i. e., pupil of Ichiryusai Hiroshige), Shigenobu gwa.*

Triptych, 14 $\frac{1}{2}$ x29 $\frac{1}{2}$. Poor impression, good condition.

231. THE KILLING OF MORONAO

This print has the same title as the preceding lot, but it depicts a later scene where the ronin have broken into the residence of Moronao, have dragged him from the shed in which he sought refuge, and are about to despatch him. *Signed, Ichiryusai Mon, Shigenobu gwa.*

Triptych, 14 $\frac{1}{8}$ x27 $\frac{5}{8}$. Trimmed from about 15x30. Otherwise in fine condition.

SECOND SESSION

FRIDAY EVENING, JANUARY 21, 1921

AT 8.15 O'CLOCK

The Sale will be conducted by the Walpole Galleries at
Delmonico's, Fifth Ave. and 44th St.
Catalogue Nos. 232 to 454, inclusive.

ISODA KORYŪSAI

1720 to about 1782

12.50 232. THE MASKED LOVER

A man with a kerchief tied about his face grasping the wrist of a girl who is seated on the floor. *Not signed.*

Size 12¼x4¾. In poor condition.

18.00 233. ON PARADE

The oiran Miyakono of Mino-ya attended by two shinzo and her kamuro Wakaba and Wakaji. *Signed, Koryūsai gwa.*

Size 12½x8¾. Fine impression, not in good condition; stained.

13.00 234. MUTSUZUKI

The fancy name of the first month. A girl is carrying a bowl of rice upon a tray to a youth dressed in full ceremonial attire, who is seated in a parlor. Series, Furyu Gosekku, i. e., Fanciful Scenes of the Five Festival Days. *Signed, Koryūsai gwa.*

Size 4⅞x5½. Slightly toned.

11.50 235. GEESE FLYING DOWN AT SUSAKI

A group of three young people on the sea shore; geese flying down in the distance. Series, Yatsushi Shinagawa Hakkei, i. e., Eight Transformed Views of Shinagawa. *Signed, Koryū gwa.*

Size 9⅝x7⅜. Good impression; slightly toned.

30.00

236. MUSUME DŌJŌJI

The story of Kiyohime, the daughter of the inn keeper at Masago, her infatuation for the Monk Anchin of the Dōjōji monastery, her pursuit of him into the temple where he hid under the great bell which fell and imprisoned him, whereupon she was turned into a demon with a tail like that of a dragon wherewith she lashed the bell until it became red hot and the hapless monk was incinerated, is familiar to every one in Japan. Originally the theme of the "Dōjōji" Nō play, it was later presented in a mimetic dance in which noted actors achieved great fame. It is the latter aspect that Koryūsai depicts in this print, and he undoubtedly had the 2nd Segawa Kikunojō in mind, though he did not draw portraits of actors. The two monks seated at the feet of "The Maid of Dōjōji" are Kumagae Renshobō and Utsunomiya Renshobō. *Signed, Koryūsai gwa.*

Size 15 $\frac{3}{8}$ x10 $\frac{1}{2}$. A work of marked originality. Good impression; fair condition; slightly toned. See illustration.

SUZUKI HARUNOBU

1703-1770

Litho. & color print

SUZUKI HARUNOBU
1770-1770Litho. & color print
to honor the artist's shop

400.00 237. READING HIS LETTER

A young woman reading a love letter to her maid who stands beside her holding a broom. At the top, a poem on a conventional cloud. *Signed, Suzuki Harunobu gwa.*

Size $10\frac{1}{2} \times 7\frac{7}{8}$. Good impression, in beautiful condition. See illustration.

42.50 238. MOTHER AND CHILD

A woman lying upon her bed under a mosquito-net canopy, nursing her infant son, while another woman outside looks into the andon to see that the light is burning properly. *Signed, Suzuki Harunobu gwa.*

Size $11\frac{1}{8} \times 8\frac{1}{4}$. Somewhat toned and soiled.

37.50

239. THE GOING AWAY OF THE BRIDE

Street scene at night. A bride being carried in a norimono to the house of the groom where the marriage ceremony is to take place. The red box carried by one of the servants contains the Hasami-Bako, or "useful things" the bride will need in her new abode. Series: The Wedding Ceremonies. *Signed, Harunobu gwa.*

Size 8¼x11⅛. Fine impression. In very beautiful condition.

26.00

240. THE BED-TIME SAKÉ CUP

The groom offering a cup of saké to his bride who is seated beside her mother-in-law, the wedding guests having departed and only members of the family and the servants remaining. No. 6 of The Wedding Ceremonies series. *Signed, Harunobu gwa.*

Size 8½x11¼. Fine impression; good condition.

210.00

241. COMBING HIS HAIR

The famous waitress of the Kagi-ya tea-house at the Kasamori shrine, combing the hair of a youth who is seated on a platform at the tea-house and is playing upon O-Sen's samisen. Notable both for the charm of the drawing and the beautiful decomposition of the pigments. One of the many prints depicting O-Sen in various occupations, that Harunobu designed during the last year of his life. *Signed, Harunobu gwa.*

Size 11⅞x8⅞. Fair impression, in attractive condition, the pigments charmingly decomposed.

80.00

242. AT THE BATH ROOM DOOR

A slender young woman in a dark grayish-blue yukata standing outside a bath-room door and looking in. An inscription informs us that she is calling out to another woman who is within the room and would be shown if the print were intact but this is only a piece cut from one end of it. *Not signed.*

Size 8½x4½. In good condition.

285.00
M 243. AN INTERVIEW THROUGH THE MISE-GŌSHI

An oiran seated behind the barred windows of the Chojiya seiro holding an interview with a lover who has come in disguise to visit her. Her kamuro stands beside him waiting to conduct him within. *Signed, Harunobu gwa.*

Size 11 $\frac{3}{8}$ x8 $\frac{1}{2}$. In very good condition, notwithstanding a few moth-holes. See illustration.

85.00 244. ONNA AZUMA KUDARI

A transformed and modernized version of the eastern journey of Narihira, young women of Harunobu's time being put in place of the famous ninth century poet and his attendants. *Signed, Harunobu gwa.*

Size 8x10 $\frac{7}{8}$. Not in very good condition.

310⁵⁰

245. A YOUNG SAMURAI ON HORSEBACK

Mounted upon a dapple gray steed, caparisoned in red. On the ground his betto (groom) bends over to repair one of his sandals. *Signed, Suzuki Harunobu gwa.*

Size 11 $\frac{1}{8}$ x8 $\frac{1}{4}$. Early impression. Perfect condition. Illustrated.

140⁵⁰

246. THE MOUSE TOY

stretched out by her side. Both are looking at a hagi (lespedeza) bush growing beside the "sleeve fence." On the stepping stone by the girl's feet is what is known as a mouse toy, a piece of bamboo with a toy mouse fastened inside by a string in such a manner that a slight change in the temperature causes the mouse to emerge and slowly crawl to the position where it is shown in the print. *Signed, Harunobu gwa.*

Size 10 $\frac{1}{2}$ x8 $\frac{1}{8}$. Fine impression; good condition save for two moth-holes.

Harunobu. 1703-1770

310.00

247. DISPATCHING A LOVE LETTER

An oiran seated on a veranda turns to instruct one of her kamuro to whom she has entrusted a letter to deliver. The other kamuro stands at the end of the veranda examining a pipe. *Not signed.*

Size 12¼x8⅞. In good but not quite immaculate condition. See illustration.

248. USHIWAKA AND BENKEI

The combat on Gojō bridge in Kyōto when Ushiwaka (the young Yoshitsune) overcame the giant ruffian Benkei, who recognized that he had found his master and thereafter became the devoted henchman of the famous warrior. *Signed, Harunobu gwa.*

Size 11⅜x8½. Fine early impression, in good condition.

35.00

82.50

249. THE CLINGING CRAB

A girl wading in a stream has captured a crab and thrown it out upon the bank where it has caught hold of the skirt of an older girl who turns to look at it as she trots along. A charming composition. *Signed, Haronobu gwa.*

Size $10\frac{1}{4} \times 8\frac{1}{8}$. Not in very good condition.

ARTIST UNKNOWN

105.50

250. LOVE MAKING IN THE AIR

A pair of lovers flying through the air seated on the back of a gigantic white crane. The woman holds an iron saké kettle in one hand and a red lacquer cup in the other. This charming print is a dai-sho calendar for the year 1765. In white reserve on the man's garments are the numerals for the dai, or "large months," 2, 3, 5, 6, 8, 10. The print bears the names and seals of three persons, Kwayō, Kakushi, and Roseki, but whether they are artists (perhaps pupils of Tachibana Minko) does not appear. *Signed by the engraver (Cho ko), Nakamura Joryū.*

Size $7\frac{3}{8} \times 10\frac{1}{2}$. In fine condition. See illustration.

SHIBA KOKAN

1747-1818

190.00

251. A HARUNOBU FORGERY

This beautiful print which is quite good enough to rest its claims to appreciation upon its intrinsic merit, is one of the spurious Harunobus designed by Shiba Kokan shortly after the death of the master, whose signature Kokan forged. The difference in the way the characters are formed is clearly apparent. The subject of the print is a family group, two women and a young boy in a toilet-powder shop on New Year's day. *Signed, Harunobu gwa.*

Size 10 $\frac{7}{8}$ x7 $\frac{7}{8}$. Fine impression; fine condition, the pigments very beautifully decomposed. See illustration.

KOMATSUKEN

(Worked 1765 and 1766)

300.00

252. OIRAN AND KAMURO

An elaborately attired courtesan on parade followed by her kamuro. Dai-sho calendar for 1766. The numerals for the dai months are worked into the pattern of the woman's outer garment; those for the sho or short months form a part of the pattern upon the obi of one of the kamuro, where the name of the year Meiwa san is also placed. *Signed, Komatsuken gwa.*

Size 10 $\frac{7}{8}$ x7 $\frac{1}{2}$. Fine early impression. In perfect condition save for one small hole. See illustration.

KATSUKAWA SHUNSHŌ

1726-1793

253. THE 5TH ICHIKAWA DANJŪRŌ

Shown as a samurai attired in gorgeous raiment standing near a fence at night and holding a lantern and an umbrella. *Signed, Shunshō gwa.*

Size 12½x55⅞. Brilliant impression. Perfect condition. See illustration.

254. THE 5TH ICHIKAWA DANJŪRŌ

He is shown standing, with drawn sword lifted above his head with both hands, by the side of a well from which the water is spurting out. *Signed, Shunshō gwa.*

Size 11½x5½. Fine impression, very good condition.

225.00

35.00

370⁵⁰

255. THE 1ST NAKAMURA NAKAZŌ

This distinguished actor, one of the stars of the Edo stage in the years from 1770 to 1790, is here depicted in the rôle of Kaushōjō (the Buddhist name of Sugawara no Michizane) as the Thunder God, in the drama "Sugawara" at the Morita Theatre in the spring of 1780. *Signed, Shunshō, gwa.*

Size 12½x5¾. Good impression. In fine condition. Illustrated.

371⁵⁰

256. THE ACTOR NAKAYAMA KUMETARŌ

Depicted in the rôle of a woman standing in a field amid rice stacks and is holding up a nobleman's coat and cap. *Signed, Shunshō gwa.*

Size 11¾x5¾. Very fine impression, in immaculate condition.

KATSUKAWA SHUNCHŌ

1775-1800

500.00

257. FAMOUS ACTORS AT A TEA-HOUSE

The 2nd Ichikawa Monnosuke standing in a tea-house, looking at a comely waitress while the 1st Onoe Kikugorō, who is seated upon a bench, is giving the order for refreshments. *Signed, Shunchō gwa.*

Size $14\frac{1}{8} \times 9\frac{5}{8}$. Good impression, fine condition. See illustration.

258. THE LITTLE CASCADE AT MEGURO

Two young women viewing the scenery, attended by a boy. Series, Kotō Jū-sho Jekkei, i. e. *Not signed.*

Size $9\frac{1}{4} \times 7\frac{1}{8}$. Good impression, excellent condition.

90.00

259. THE INARI FESTIVAL

Three women on the bank of the Sumida River. Right sheet of a triptych, the left sheet is illustrated in the Frederic May sale. (Lot 78). *Signed, Shunchō gwa.*

Size $15 \times 10\frac{1}{8}$. Fine impression, good condition.

110.00

260. NATSU OMOI: A SUMMER FANTASY

A woman talking to a man seated on a bed under mosquito net canopy. Behind her is a maid. *Signed, Shunchō gwa.*

Size $10 \times 7\frac{1}{4}$. Good impression, fair condition.

30.00

125.00

261. THE SEVENTH
AND EIGHTH
MONTHS

Two pictures on one sheet. That for the seventh month shows, in a fan-mount shaped panel, three women in a house at Shinagawa, overlooking Edo Bay. Below this, the eighth month is typified by a scene in a "Green house" where an oiran is restraining a geisha who is trying to leave accompanied by her maid bearing

her samisen in a black box. *Signed, Shunchō gwa.*

Size 15¼x10. Fine impression, almost perfect condition. Illustrated.

262. VISITORS TO THE SANKŌIN SHRINE

A man and three women at a tea-house inside the grounds of the Sankōin shrine in the Yotsuya district. Right-hand or middle sheet of a triptych. *Signed, Shunchō gwa.*

Size 15x10. Exceptionally fine impression. Except for one large moth-hole, in perfect condition.

263. OIRAN AND ATTENDANTS

Mayuzumi of Daimonji-ya with her kamuro Narami and Shigeki, and Hinazuru of Choji-ya with her kamuro, Kocho and Tsuruji, in the Yoshiwara parade followed by two shinzo. *Signed, Yoshidō Shunchō gwa.*

Size 15⅜x10⅜. In very fine condition.

100.00

160.00

TORII KIYONAGA

1752-1814

264. UNDER THE MAPLE TREES IN AUTUMN

Three geisha accompanied by their matron viewing the autumnal foliage of the maple trees. Left-hand sheet of a diptych. Series, Tōsei Yūri Bijin Awase. Signed, *Kiyonaga gwa.*

Size 14 $\frac{5}{8}$ x9 $\frac{5}{8}$. Exceptionally beautiful impression of one of Kiyonaga's finest prints. Slightly trimmed; otherwise in flawless condition. Illustrated.

950.00

265. CHERRY FLOWER VIEWING AT GOTENYAMA

Two groups of geisha from the Shinagawa district, each accompanied by a matron, and, at the right a hokan, a buffoon, or man entertainer, under the cherry trees on Goten hill. This is one of the diptychs of the Minami Jū-ni Ko series. *Signed, Kiyonaga gwa.*

Diptych, 145/8x193/4. In very good condition. Illustrated.

266. TENUGUI GAKE KIBAN

"The hanging towel returning sail." Returning sails is a conventional subject of a "Hakkei" or set of eight views. The original set was views of the scenery about Hang Chow, painted by one of the great Chinese masters of the Sung dynasty. In this print from a series entitled "Furyu Zashiki Hakkei," i. e., Eight fanciful parlor views, Kiyonaga follows the subjects depicted by Harunobu in his famous Zashiki Hakkei series. His style, however, resembles that of Koryusai, though it is more refined. A woman is shown standing upon the engawa of a house dipping water from the chozu bachi. Within the house another woman is seated sewing a red kimono. *Signed, Kiyonaga gwa.*

Size 83/8x61/8. Register not quite perfect. Otherwise in good condition.

267. USHIWAKA SERENADING JŌRURI-HIME

Ushiwaka (Young ox) was the youthful name of the famous warrior Minamoto no Yoshitsune. The story of his love affair with Jōruri-hime is a classic in Japan. A common sight in the streets of Kyōto and Edo in the early seventeenth century was a reciter seated within a circle of eager listeners whom he regaled with the dramatic tale chanted with a peculiar intonation and accompanied by the music of the samisen. So popular were these recitals that the name of Jōruri was given to them, and though the repertory of the reciters soon became amplified, the name persisted, and was not dropped when, some years later, the chanting was made a feature in theatrical performances as an accompaniment to mimetic dances, the name of a lady of high rank was thus incorporated into the language and it is still the term in use to designate the special kind of chanting to which it was originally applied. Several of the prints by Kiyonaga included in this sale present shosa acts (mimetic dances) from plays with Jōruri chanters seated in the background.

This print, the left-hand sheet of a triptych, shows Ushiwaka standing at the gate to Jōruri's mansion, playing upon a flute, while the maid Reizei, sent by her mistress to bid him enter, holds up a hand-lantern so she can see his face. *Signed, Kiyonaga gwa.*

Size 14 $\frac{7}{8}$ x10. Trimmed $\frac{1}{8}$ in. at the foot. The hills in the garden behind the figures are printed in olive green. In some impressions they are printed a greenish yellow.

268. USHIWAKA SERENADING JŌRURI-HIME

Right-hand sheet of the triptych of which the preceding lot forms a part. Jōruri is shown surrounded by her women attendants waiting for Reizei to bring Ushiwaka to her. The blocks used in this triptych must have been destroyed, perhaps in the great fire of 1785, for Kiyonaga later redrew the design, but this triptych is the finer of the two. *Signed, Kiyonaga gwa.*

Size 15 $\frac{1}{4}$ x10 $\frac{1}{4}$. Not a perfect impression, the paper having dried and shrunk during the printing, with the result that the beni imprint is about a sixteenth of an inch out of register at the left, though perfect in the garments of the two figures at the right.

269. A NOTED ACTOR IN PRIVATE LIFE

The 3rd Sawamura Sōjūrō, one of the stars of his day, seated in a group of three women and offering a cup of saké to one of them. *Signed, Kiyonaga gwa.*

Size 14 $\frac{5}{8}$ x9 $\frac{3}{4}$. Fine impression. Condition good but not perfect. See illustration.

270. THE FLOWER VENDOR

Two women buying potted trees and fukujuso (Adonis) from a vendor at a Shintō shrine at New Years. Series, Fuzoku Azuma no Nishiki, i. e., Brocade pictures of customs of the Eastern Capital. This greatly admired print is one of Kiyonaga's rarest works. *Signed, Kiyonaga gwa.*

Size 15 $\frac{3}{8}$ x10 $\frac{1}{2}$. Excellent impression, fair condition.

230.00

271. SCENE FROM A SHOSA ACT

The 3rd Sawamura Sōjūrō as a woman standing, and the 4th Matsumoto Kōshirō as a man seated on the ground and holding a kakemono. On a raised platform in the background are two jōruri chanters and a samisen player. *Signed, Kiyonaga gwa.*

Size 15 $\frac{3}{8}$ x10 $\frac{3}{8}$. Early impression, in very fine condition.

100.00

272. THE SHOSA OF MUSUME DŌJŌJI

Nakamura Nakazō in the title rôle; the 4th Matsumoto Kōshirō and the 3rd Ōtani Hiroji as the two Renshobō. Jōruri chanters and a samisen player in the background. *Signed, Kiyonaga gwa.*

Size 15 $\frac{1}{2}$ x10 $\frac{1}{8}$. Fine impression, in beautiful condition.

52.50

273. NEW YEAR'S DAY IN THE YOSHIWARA

A courtesan attended by her kamuro going to make a New Year's call. Series, Hana no Kuruwa Go Setsu Asobi, i. e., Diversions of the Yoshiwara beauties on the five festival days. This is one of Kiyonaga's prints of the period about 1778 when he had not yet formed his personal style and was still following the manner of Koryūsai and Shigemasa. *Signed, Kiyonaga gwa.*

Size 12 $\frac{5}{8}$ x8 $\frac{7}{8}$. Rather poor impression because of defective register. Fair condition otherwise.

150.00

274. SCENE FROM A DRAMA

The 1st Nakamura Nakazō as Chidori, younger sister of Kikuchi; the 3rd Sawamura Sōjūrō (r) as Komatsu no Shigemori; and the 3rd Ichikawa Yaozō (l) as Anbai Yoshibei, in a shosa (a kind of mimetic dance) with jōruri, in the second act of the drama "Yuki-motsu-take Furisode Genji," the kaomise play at the Nakamura Theatre, December, 1785. The jōruri was chanted by the famous Tomimoto Buzendayu, shown seated next to the samisen player. *Signed, Kiyonaga gwa.*

Size 15 $\frac{1}{4}$ x10 $\frac{1}{8}$. Fine impression, very good condition.

75-60
275. THE FIRST HORSEBACK RIDE IN THE NEW YEAR

A young samurai on a dappled gray horse passing the house where the members of his family and servants are seated. Series, Mitsu no Asa, i. e., the three mornings of the New Year holidays. The eight prints forming this series were published on or about New Year's day in Tenmei 7, or February 18, 1787. They were issued in an album, with a sui-jo (literally an "intoxicated preface") by Tsurutayu, in which it is recited that Kiyonaga made the designs at the special request of Nishimura Yohachi, the proprietor of the print shop named Eijudō, and also called Nishimura-ya in accordance with the custom of giving shops both "dō" and "ya" names. Only the sheet depicting the Eijudō shop on New Year's day was signed.

Size 9¾x15. Ordinary impression. Fair condition. Illustrated.

30-1-
276. NEW YEAR'S MORNING IN A GREAT HOUSE

A better title might be "The first bath in the new year." One of the ladies is shown on her way to the bath room, another is drying her cheek with her yukata (bath robe). In the foreground a girl is playing temari, and another having her hair dressed. Series, Mitsu no Asa. Not signed.

Size 9¾x14¼. Trimmed from 10x15 and otherwise not in perfect condition.

277. ACTORS IN A FESTIVAL PROCESSION

The 2nd Ōtani Oniji and the 3rd Azuma Tōzō in the procession of the Soga Ryosha Ōsairei, Oniji carrying an ornamental lantern contributed by all the theatres. *Signed, Kiyonaga gwa.*

Size $12\frac{1}{4} \times 5\frac{3}{4}$. Fine impression, good condition. See illustration.

120.00

278. PICNIC IN A NOBLEMAN'S GARDEN

Left-hand sheet of a triptych. In the foreground three women walking toward the right, one

carrying a cake of tofu, another carrying a samisen, and the third lugging a tub of saké. Smaller figures are seen upon the veranda of the mansion in the background. A description of two sheets of this triptych is given by Binyon in the British Museum Catalogue No. 50, p. 125. *Signed, Kiyonaga gwa.*

Size $14\frac{5}{8} \times 10$. Good impression, in fair condition.

150.00

279. ANOTHER SHEET OF THE SAME

Right-hand sheet of the triptych, showing a group of women variously occupied. One is cutting dengaku, another is preparing to toast it and is fanning a charcoal fire in a hibachi, while a third woman hangs a poem upon a cherry branch. From the same edition as the preceding; colors somewhat less faded. *Signed, Kiyonaga gwa.*

90.00

280. HANDING HIM HIS SWORD

A young woman handing a sword to a young man who is dressed in the formal kamishimo and is preparing to make a New Year's call. This is one of Kiyonaga's early works, drawn probably in 1772 when he was only twenty years old. The style is reminiscent of that of Harunobu. *Signed, Kiyonaga gwa.*

Size 10x7½. Good impression, fine condition. Illustrated.

281. SCENE FROM A SHOSA ACT

The 2nd Ichikawa Monnosuke and the 3rd Ichikawa Yaozō standing, the 4th Iwai Hanshirō as a woman seated on the floor between them. Two jōruri chanters and a samisen player in the background. Ink proof from the key block. Of especial interest as the register marks are shown in the corners at the right. *Signed, Kiyonaga gwa.*

Size 15⅜x10⅝. In good condition.

282. EVENING COOLING ON THE RIVER BANK

Two women in thin summer garments, one standing, the other seated on a bench on the bank of the Sumida River, and a tea-house waitress standing beside them. All are looking toward the right. This is the left-hand sheet of a diptych. The right-hand sheet, an impression of which was in the Ficke sale, is illustrated in the catalogue of that sale. *Signed, Kiyonaga gwa.*

Size 14½x10. Trimmed ¼ in. at the top and same at the foot. Fair impression, not in perfect condition. See illustration.

12.50
283. NAKASU NO HANA

"Flowers of Nakasu," that is Geisha of the Nakasu district. Two of these women in summer attire are shown upon the second-story balcony of a tea-house; one standing erect, the other leaning upon the railing and looking down into the garden. *Signed, Kiyonaga gwa.*

Size 10¼x7¾. Late impression, somewhat toned.

230.00
284. AN ACTOR'S BOATING PARTY

In a large canopied boat four of the leading actors of about 1790 are seated, chaffing with a group of women seated by them, and watching a young actor made up to represent a monkey and dancing to the accompaniment of music by a band of samisen and tsuzumi players. In the foreground several smaller craft filled with holiday makers are drawn up alongside. The actor wearing a black gauze haori is the 3rd Sawamura Sōjūrō. Beside him sits Iwai Kumesaburō, impersonator of women's rôles. Leaning forward in front of them is the 4th Matsumoto Kōshirō. The fourth actor who is seated at the left of the others has not been identified. *Signed, Kiyonaga gwa.*

Triptych, 14x28. Trimmed from 15x30; otherwise in fine condition.

65.00
285. NIPPORI, HOTEI

Fair visitors to the grounds of a shrine at Nippori, in the northern part of Edo, where a statue of Hotei stands in an open building with a thatched roof. *Signed, Kiyonaga gwa.*

Size 9¾x7¾. Early impression, good condition.

KITAGAWA UTAMARO

1753-1806

286. HINAZURU OF CHOJI-YA

A Yoshiwara beauty seated facing the left. Yellow ground. Series, Tōji Zensei Bijin Soroi; a group of successful modern beauties. *Signed, Utamaro fude.*

Size 14¾x9¾. Fine impression, almost perfect condition. See illustration.

750 pp

287. TAIKO GO TSUMA RAKUTO YŪKAN NO ZU

190.00
"Picture of the pleasures of the Taiko and his five wives at Rakuto." In the centre the Taiko, Toyotomi Hideyoshi is seated in an enclosure formed by brocade curtains (maku) under blossoming cherry trees at Rakutō, i. e., Momoyama, near Kyōto. He is offering a cup of saké to the lady Sanjō-dono who stands at his left and is addressing the lady Kana-dono who is seated beside her. Back of him are the ladies Matsu no Maru-dono (standing) and Yodo-dono (seated). In front Okoi no Kata makes obeisance to the lady Kita no Mandokoro who enters the enclosure under an umbrella carried by an attendant. Seated back of the Taiko and holding his cap on a red lacquer stand is the daimyō Ishida Mitsunari.

This is the print that gave offense to the dissolute Shogun Tokugawa Iyenori who took it as a satire upon himself and caused the print to be suppressed and had the artist imprisoned. This indignity and the hardships endured broke Utamaro's health and hastened his death which occurred in less than two years after the print was issued.

Triptych, 147/8x29. An unusually fine impression of this notable print. In most impressions the register is very defective. In this one only the green upon the middle sheet does not match up perfectly. Condition excellent.

288. THE SHELTERING TREE

425.00
A group of people caught in a shower, taking shelter under a large tree, and others running to join them. At the left a farmer wearing a straw hat squats down with a basket of egg plants beside him. A spirited work that has many admirers. *Signed, Utamaro fude.*

Triptych, 15x283/4. In fair condition.

289. PLEASURE BOATS UNDER RYOGOKU BRIDGE

55.00
Right hand sheet of the lower half of a double triptych forming a six-sheet composition, of which the upper triptych shows the bridge and a group of women upon it. *Signed, Utamaro fude.*

Size 151/8x101/4. Full size. Fine impression, good condition.

290. OKARU PUTTING ON HER OBI

The wife of Hayano Kampei putting on her obi which has a striking pattern of Indian red peonies on a dark red-brown field. Series, Chūshingura Misao Kurabe. Signed, Utamaro fude.

Size $15\frac{5}{8} \times 10\frac{1}{8}$. Fine condition. See illustration.

250.00

291. FUKU NO KAMI EHO ASOBI

The Fortune Lords at play. Ebisu is seated before a tray loaded with food and a basket containing a huge tai, while a woman massages his back and a maid kneels in the foreground. Hotei is seated behind him and a woman is tickling his ear. Right-hand sheet of a triptych. Signed, Utamaro fude.

Size 15×10 . Late impression, good condition.

150.00

Pepper-

30.00

292. THE MAWARI-DORO

Two women looking at a whirling lantern, a Japanese moving-picture machine. Series, Bijin Gosetsu no Asobi, i. e., Amusements of beauties on the five festival days. *Signed, Utamaro fude.*

Size $15\frac{1}{8} \times 10\frac{1}{4}$. Fair condition.

60.00

293. A BOY'S DAIMYŌ PROCESSION

Four boys masquerading as a daimyō's attendants in a procession passing Mt. Fuji. One sheet of a triptych or pentaptych. *Signed, Utamaro fude.*

Size 15x10. Fine condition.

45.00

294. THE MIRROR

A woman bending over a girl who is holding a mirror. Series, Meisho Fūkei Bijin Jū-ni sō, i. e., Views of famous sights, twelve women's faces. *Signed, Utamaro fude.*

Size $15\frac{1}{4} \times 10\frac{1}{2}$. Fair condition.

45.00

295. THE OWL

Two women showing a small boy an owl seated on a perch. *Signed, Utamaro fude.*

Size $15 \times 10\frac{1}{4}$. Fair condition.

62.50

296. THE BATH

A mother talking to her young son in a large wooden tub. *Signed, Utamaro fude.*

Size $14\frac{7}{8} \times 9\frac{7}{8}$. Good impression, fair condition.

Pepper-

297. A REAL KINTARŌ

A mother holding up her young son who is dressed like Kintaro and is flourishing a toy woodsman's axe. By her side is a toy black bear; and above is a round fan bearing a picture of Yama-uba holding Kintarō. Series, Sono Sugata Onaji Mai Fūryu, i. e., The form of the dance is the same now as then. *Signed, Utamaro fude.*

Size $15\frac{3}{8} \times 10\frac{3}{8}$. Good impression, fair condition.

20.00

298. WOMAN PARING A PERSIMMON

Her son looks up expectantly and raises his hand to take the delicious fruit when it is ready. *Signed, Utamaro fude.*

Size $15\frac{1}{8} \times 9\frac{7}{8}$. Good impression. Somewhat toned.

15.00

220.00

299. TYING HER OBI

An oiran of Ogi-ya kneeling beside her bed to tie her obi. In the upper corner at the left is a rebus giving her name.

Signed, Utamaro fude.

Size 14½x9⅞. Fine impression. Trimmed a little at the foot; condition otherwise good. See illustration.

300. AN OIRAN OF SHINAGAWA

Large head and bust portrait of a woman holding a fan. Series, Nān-koku Bijin Awase, i. e., A group of the beauties of the southern quarter. *Signed, Utamaro fude.*

Size 13¼x9⅞. Good impression, but much trimmed, and only a little of the mica ground remaining.

170.00

70.00

301. PICTURE OF WOMEN LODGERS

This is the artist's title for the triptych of which this is the left hand sheet. A tall young woman is tying the cord supporting one end of a great kaya or mosquito net canopy covering a bed upon which another woman is seated. *Signed, Utamaro fude.*

Size 13 $\frac{7}{8}$ x9 $\frac{1}{2}$. Fine impression, but trimmed at the top and bottom.

17.50

302. PROCESSION OF WOMEN AND CHILDREN

Two sheets of a pentptych. The procession is in the time of the cherry blossoming and many blue umbrellas that are carried enliven the composition. *Signed, Utamaro fude.*

Size 15x19 $\frac{5}{8}$. Fair condition.

25.00

303. EVENING COOLING

A man and two women on the veranda of a house, looking out upon the garden. Right-hand sheet of a diptych or triptych. *Signed, Utamaro gwa.*

Size 15 $\frac{1}{4}$ x10 $\frac{1}{8}$. Fair condition.

25.00

304. EXORCISING THE DEMONS

A mother holding up her young son who is performing the name maki ceremony of driving the oni from the house by a shower of candied beans, on the third day of the second month. The boy's father wearing a demon mask stands behind. Series, Shunkyo Shichi Fuku Asobi. *Signed, Utamaro fude.*

Size 14 $\frac{3}{4}$ x9 $\frac{3}{4}$. In fine condition.

20.00

305. A YOUTHFUL SANBASŌ DANCER

A woman playing a samisen while a maid holds up a young boy who is dressed as a sanbasō dancer. Series, Fūryu Kodakara Awase. *Signed, Utamaro fude.*

Size 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. Good condition.

30.00

306. GOMPACHI AND KOMURASAKI

The famous ronin standing and looking down at Komurasaki who pulls down the corner of her eyes with her forefinger as she looks up at him. Series, Omi Hakkei, i. e., Eight pictures of lovers meeting. *Signed, Utamaro fude.*

Size 14 $\frac{7}{8}$ x9 $\frac{3}{4}$. Late impression, good condition.

307. WITHIN AND WITHOUT

A woman sitting upon her bed inside a mosquito net canopy, talking to another woman who stands without. Series, Kasumi-ori Musume Hinagata, i. e., Patterns of fancy fabrics for young women. *Signed, Utamaro fude.*

Size 15x10 $\frac{1}{8}$. Fair impression, good condition. Illustrated.

125.00

308. THE NIGHTMARE

A mother at the bedside of her young son whose dreams of goblins make him cry out. *Signed, Utamaro fude.*

Size 14 $\frac{3}{4}$ x9 $\frac{7}{8}$. Good impression, good condition.

50.00

CHŪSHINGURA

Scenes from the eleven acts of the drama of the Vendetta of the Forty-seven Loyal Ronin and comic analogues of them in real life. Complete set of eleven prints, fine early impressions, slightly trimmed at top and bottom, otherwise in very good condition. *Each signed, Utamaro fude.*

Each trimmed to about 14¼x9⅞.

50.00

309. ACT I.

A girl watching a manzai singer flirting with a tea-house waitress; and Enya Hangwan observing Moronao making love to Kaoyo.

35.00

310. ACT II.

A young man delivering a love letter in a box to a girl seated near the entrance to a house, her mother standing by her side; and Rikiya visiting the house of Honzō and having an interview with Konami.

40.00

311. ACT III.

Enya's attempt to kill Moronao parodied in a scene of a drunken man flourishing a surikogi and restrained by the servants from striking his wife, who is seated with a broken suribachi lying on the floor beside her.

40.00

312. ACT IV.

A young man watching two young women arranging flowers for the Tsukimi festival compared with Rikiya's gift of flowers to the Lady Kaoyo.

50.00

313. ACT V.

Sadakuro's robbery of Yoichibei parodied in a scene of an oiran taking a bag of sweetmeats from a maid servant.

42.50

314. ACT VI.

The bravery of a geisha preparing to set forth on a professional engagement compared to the heroism of Kampei.

315. ACT VII.

The well-known scene of Yuranosuke reading the letter from Kaoyo parodied in a representation of a nude man seated upon the engawa of a "Green-house," anxiously perusing the very long bill entailed by a night of dissipation, while an oiran seated on a balcony above fans herself, and a dog is curled up beneath the veranda.

42.50

316. ACT VIII.

The journey of Tonase and Konami to Yamashina parodied by a geisha and her matron walking along a city street.

60.00

317. ACT IX.

The toilet of a woman who is having her hair dressed, interrupted by the intrusion of a mendicant priest in basket hat, parodying Honzo's appearance at Yamashina in komusō attire and staying the hand of his wife as she was about to slay Konami and then kill herself.

30.00

318. ACT X.

A nude otokodate, drunk with saké, seated upon a sakadaru and preventing the servants of the house from getting at its contents, a parody on the scene of Gihei protecting the nagamochi containing the arms of the ronin.

25.00

319. ACT XI.

The otokodate having taken refuge in the kitchen of a Yoshiwara house being attacked by the cook with a broom to the amusement of a shinzo who witnesses the fracas; a parody upon the killing of Moronao.

20.00

HOSODA EISHI

1783-1829

310. 50
320. SOTŌRI-HIME

Full length standing figure of the Princess Sotōri, younger sister of the Empress Osaka no Ōnakatsu-hime, wife of Inkyō-tenno (412-453). Her beauty was so remarkable that the Emperor gave her a palace and a special bodyguard. Right-hand sheet of a triptych. Signed, Eishi zu.

Size $14\frac{7}{8} \times 9\frac{1}{4}$. Fine impression, in good condition. See illustration.

321. A MODERN KOMACHI

An oiran holding a flower. A modern representative or analogue of the poetess Ono no Komachi. Series: Ryaku Rokkasen, i. e., Informal Six Famous Poets. Signed, Eishi zu.

Size $14\frac{5}{8} \times 9\frac{3}{4}$. Slightly trimmed at the top and right otherwise in perfect condition. Brilliant impression Illustrated.

322. THE OIRAN KAGAMIYAMA

Large head and bust portrait. She is compared to the poet Otomo no Kuronushi. Series, Ryaku Rokkasen. Signed, Eishi zu.

Size $14\frac{1}{2} \times 9\frac{5}{8}$. Fair condition. One block out of register.

323. THE OIRAN UJIYAMA

Large head and bust portrait of a woman holding a clam shell. She is likened to the poet Kisen Hōshi. Series, Ryaku Rokkasen. Signed, Eishi zu.

Size $15\frac{1}{4} \times 10\frac{1}{4}$. Fine impression, fair condition.

324. ONO NO KOMACHI

A modernized representation of the famous poet, holding a branch with a poem slip. Left-hand sheet of a triptych. Not signed.

Size $14\frac{1}{2} \times 9\frac{1}{2}$. Not in good condition.

KATSUKAWA SHUNYEI

1769-1819

325. THE 3RD SEGAWA KIKUNOJŌ

Large head and bust portrait of this famous impersonator of women's rôles. *Signed, Shunyei gwa.*

Size 15x10 $\frac{1}{8}$. Fine impression. Nearly perfect. Illustrated.

326. TWO FAMOUS WRESTLERS IN A WRESTLING BOUT

These men, Onogawa and Tanikaze, were the champion wrestlers in Edo in the last decade of the 18th century. Tanikaze was noted for strength and physique; Onogawa—the dark-skinned man—for agility in action. A match between the two always aroused lively interest and greatly excited the “wrestling fans” of the Eastern Capital. *Signed, Shunyei gwa.*

Size 12 $\frac{1}{2}$ x5 $\frac{3}{4}$. In fair condition.

327. THE 4TH MATSUMOTO KŌSHIRŌ

As a samurai attired in a kamishimo of a very beautiful pink, with a pattern of white cherry blossoms and pale gray water-waves. *Signed, Shunyei gwa.*

Size 11 $\frac{7}{8}$ x5 $\frac{3}{8}$. In very fine condition.

220.00

225.00

Gookin 75.00

328. AN OSHI-E GATA

This title is the appellation of a picture built up of pieces of brocade pasted together, and is of course a fanciful designation. The subject is an actor as a woman pilgrim. - Yellow ground. *Signed, Shunyei gwa.*

Size 14 $\frac{7}{8}$ x9 $\frac{3}{8}$. Fine impression, good condition. Illustrated.

329. A NOTED ACTOR

The 2nd Ichikawa Monnosuke as a man standing in front of the Takino-ya tea-house. *Signed, Shunyei gwa.*

Size 12 $\frac{1}{8}$ x5 $\frac{5}{8}$. Faded, but in very beautiful condition.

330. SHINPAN UKIYE "SANGOKUSHI" CHŌHANPA NO ZU

The title tells that it is a picture of the battle of Chōhanpa (Tang-yang) where Chōhi (Chang Fei) held a bridge single handed against the enemy as related in the Chinese historical romance "Sangokushi." Dated, eighth month, tiger year, probably 1806. *Signed, Shunyei gwa.*

Size 11 $\frac{1}{2}$ x16 $\frac{1}{2}$. Fair condition.

UTAGAWA HIDEMARU

Worked about 1804-1817

331. A PAIR OF LOVERS

Both are robed in yukata and have apparently just come from a bath. The man is seated and holds a round fan; the woman stands beside him drying her ear with the sleeve of her bath robe. *Signed, Utamaro mon-jin (pupil). Hidemaru fude.*

Size 13x8½. Good impression, in good condition. An unusually fine example of the work of a pupil of Utamaro who is reputed to have assisted his master during his last days and executed commissions for him, signing Utamaro's name.

UTAGAWA TOYOHARU

1733-1814

332. SIX SMALL PICTURES ON ONE SHEET

Beginning at the right, the subjects are: Ryogoku Bridge; Oranda (Japanese for Holland); Kinryūzan Buddhist temple, Asakusa district; View from Shinobu hill; the entrance to the Yoshiwara; another view in "Oranda." Interesting because of the mingling of views of Edo and scenes in Holland, the latter no doubt copied from prints in books imported by the Dutch at Deshima. *Signed, Utagawa Toyoharu gwa.*

Size 5¾x11½. Fair impression and condition.

333. RAKUYŌ KIYOMIZU

View of Kiyomizu Buddhist temple at the foot of the mountain (rakuyō) in Kyōto. The long flight of steps is shown leading to the level of the high balcony from which young women sometimes jumped, using an umbrella as a parachute to break the fall, a safe landing being taken as an augury of a happy marriage. A small Shintō shrine within the grounds is shown at the right; and just below it a man is taking a shower bath under the so-called artificial waterfall. Oval composition on a pale blue field. *Signed, Tōto (Eastern Capital) Utagawa Toyoharu gwa.*

Size 7⅛x9⅝. Fair impression. Slightly toned.

334. WADA SAKA-MORI KUSAZURI BIKI

The famous "kusazuri biki" scene from the story of the Soga brothers vendetta. One evening when Soga no Jūrō was feasting with his mistress Ōiso no Tora and the noble lord Hatakeyama Shigetada Tora offended Shigetada by handing a cup of saké to Jūrō first instead of to him as was due to his rank. The younger brother Goro heard the angry exclamations, and fearing that Jūrō was in danger hastened to his assistance. As he reached the door his friend Ashahina caught hold of the skirt (kusazuri) of his armor and tried to drag him into the room, but he resisted and in the struggle the kusazuri was torn off. This is highly renowned as showing the herculean strength of both contestants.

Toyoharu evidently chose this subject for the opportunity it afforded to show his mastery of linear perspective. It is called "Shinpan Ukiye," but the exact significance of shinpan, i. e., New edition, in this connection is not clear. *Signed, Utagawa Toyoharu gwa.*

Size 9¼x13¾. Late impression, in fair condition.

335. UKIYE WAKOKU KEISEKI SHIN YOSHIWARA NAKA NO CHŌ

The full Japanese title is given, because the artist states in it that the print is a "Japanese perspective picture of the middle street in the new Yoshiwara." The great entrance gate is shown in the centre of the composition and beyond it the road to the quarter leading along the Sumida River and through rice fields. *Signed, Utagawa Toyoharu gwa.*

Size 9½x14¾. Late impression, in fair condition.

336. NANIWA TEMMA TENJIN YO-MATSURI

Night festival in the Temma district in Ōsaka. An ukiye or "perspective" view of the buildings on either side of a broad river which is spanned by a bridge decorated with many lanterns. Upon the river are boats of all sizes filled with merrymakers. The sky was blue when first printed but the color has faded until only faint traces of it remain. *Signed, Utagawa Toyoharu gwa.*

Size 10¼x15¼. Ordinary impression in fair condition.

11.50

337. RYOGOKU NO ZU

View of Ryogoku on the night of the "River opening" for the summer boating season. Temporary refreshment booths are shown upon the river bank in the foreground and at the left a temporary theatre for a company of third rate actors is seen. Fireworks set off by a man in a boat near the bridge form a conspicuous feature in the composition. Impression from a "Sai han," i. e., "Second block," probably replacing an earlier one. *Signed, Toyoharu gwa.*

Size 7¼x11. Fine impression, good condition.

15.00

338. THE THEATRE STREETS AT NIGHT

View down Sakai street from Fukiya street showing the Nakamura Theatre at the right, the tea house and booking offices at the left, and the street filled with a crowd of people going to a kaomise performance. Kaomise was the theatrical "New Year." It was usually celebrated in the eleventh month, corresponding to December of our calendar, and marked the opening of the new season. *Signed, Utagawa Toyoharu gwa.*

Size 9¾x14¾. Late impression, in good condition.

UTAGAWA TOYOMARU

Worked about 1796

15.00

339. THE 2ND OSAGAWA TSUNEYO

He is shown in the rôle the koshimoto (maid) Magaki in "Ōichō Kongen Soga," at Nakamura-za, February, 1787. *Signed, Toyomaru gwa.*

Size 11x4¾. Ordinary impression, good condition.

UTAGAWA TOYOHIRO

1773-1828

220.00

340. THE SNOW-LADEN CHOZUBACHI

A woman on a veranda dipping water from a cistern covered with new fallen snow. *Signed, Toyohiro gwa.*

Size 13 $\frac{3}{8}$ x9. In fine condition. Illustrated.

341. THE THIRD MONTH

Right-hand sheet of one of a set of twelve triptychs by Toyohiro and Toyokuni, each representing a scene typical of one of the months. The subject of this triptych is women and children viewing cherry trees in bloom at the archery practice range, where archers mounted on galloping horses are shooting at targets. This sheet shows a lady looking up at the pink flowers while a woman attendant and a man servant crouch down in respectful attitudes. *Signed, Toyohiro gwa.*

Size 14 $\frac{3}{4}$ x9 $\frac{5}{8}$. Very beautiful impression, in fine condition.

52.50

140.50
342. WOMAN ARRANGING FLOWERS

Hanging a "new-moon shaped" holder with a long spray of yama-buki. In a basket on the floor is a branch of pink-and-white peonies. Signed, Toyohiro gwa.

Size $14\frac{1}{2} \times 9\frac{7}{8}$.
Condition not very good. Illustrated.

8.00
343. RYOGOKU BASHI NO ZU

Ryogoku bridge from an Edo Meisho series. Printed in gray and black. The characters

"Haru-nobu" in the lower corner have been stamped by a former owner. The character "nobu" is not that used by the artist Suzuki Harunobu. Not signed.

Size $7\frac{1}{2} \times 10$. Good condition.

5.00
344. NIHON BASHI SEIRAN

Nippon bridge, clear weather after a storm. Series, Edo Hakkei, i. e., Eight Edo views. Signed, Toyohiro gwa.

Size $9\frac{1}{2} \times 13\frac{5}{8}$. Not in good condition. Trimmed at both ends.

62.50
345. KYODAI AKI NO TSUKI

The autumn moon in the mirror stand. A woman with her back to the spectator turning to view her reflection in a mirror. Signed, Toyohiro gwa.

Size $7\frac{3}{8} \times 4\frac{3}{4}$. Not in very good condition.

UTAGAWA TOYOKUNI

1769-1825

346. THREE SHINAGAWA BEAUTIES

Three tall oiran standing in a room overlooking Edo Bay. Middle sheet of a very rare triptych that is one of Toyokuni's finest works. *Signed, Toyokuni gwa.*

Size $14\frac{1}{2} \times 9\frac{1}{2}$. Slightly trimmed. Otherwise in very fine condition. Choice impression. See illustration.

52.50
347. SCENE FROM A DRAMA

The 6th Ichikawa Danjūrō as Ebijako no Jū, and the 4th Iwai Hanshirō as Mikazuki O-Sen, in the 5th scene of the 1st act of "Hana-mimasu Yoshino-no-Miyuki," at the Nakamura Theatre, at kaomise (the theatrical New Year), December, 1798. The 6th Danjūrō was then in his twenty-first year. *Signed, Toyokuni gwa.*

Size 15x9 $\frac{7}{8}$. Fine impression, perfect condition.

17.50
348. SCENE FROM A DRAMA

The 5th Matsumoto Kōshirō as Shirae Jūemon; Segawa Michisaburō as Azukizuma Sakaki, a dancing girl holding a fan and a suzu (cluster of bells); and Matsumoto Yonezō as Yamamoto no Katsuyama, a woman who stands behind Jūemon. *Signed, Toyokuni gwa.*

Size 14 $\frac{3}{4}$ x9 $\frac{3}{4}$. Fine impression. Trimmed a little at the foot, condition otherwise perfect.

40.50
349. THE DREAM OF THE FOX'S WEDDING

Left-hand sheet of a well-known triptych. Two of the attendants of the dreamer (who is shown in the middle sheet) are playing uta-garuta (poem cards) and two women are watching them. *Signed, Toyokuni gwa.*

Size 15x9 $\frac{3}{4}$. Good impression, in good condition.

25.00
350. AT SHINAGAWA

A young man and two oiran in the parlor of a large house at Shinagawa. The women are seated on the engawa which is raised above the floor of the room, and as the shoji are pushed aside it forms a long bench. In the background a view of Edo Bay and many small figures on the sands at low tide. Middle sheet of a triptych. *Signed, Toyokuni gwa.*

Size 13 $\frac{5}{8}$ x10. Trimmed at head and foot.

37.50
351. THE 1ST ONOE MATSUSUKE

Depicted in the woman's rôle of Kaji no O-Chō. *Signed, Toyokuni gwa.*

Size 12x5¾. Fine impression, in fine condition. See illustration.

115.00
352. THE 2ND ICHIKAWA KOMAZŌ

Large head and bust portrait. Komazō was a distinguished actor. In 1801 he became the 5th Matsumoto Kōshirō. This print represents him as he appeared about 1794 when he was in his thirtieth year. *Signed, Toyokuni gwa.*

Size 14½x9½. Fine impression, not in very good condition.

353. THE 5TH MATSUKAWA KŌSHIRŌ AS SADAKURO

Standing figure without background. This is a work of Toyokuni's middle period. The 5th Kōshirō did not take the name until 1801. Signed, Toyokuni gwa.

Size $15\frac{1}{4} \times 10\frac{1}{4}$. Good impression and condition. See illustration.

354. TWO ACTORS

Bandō Mitsugoro as Takahashi Yajūrō,

and the 5th Iwai Hanshirō Satsuki his wife. Series, Yakusha Butai Ōgi, i. e., Actors on the stage; fan shaped designs. Bunkawa period (1804-1817). Signed, Toyokuni gwa.

Size $15\frac{3}{8} \times 10$. Moth-holes at the top.

355. ICHIKAWA FUDEGORŌ

An actor from Ōsaka or Kyōto, shown as a man playing a tsuzumi and dancing under a willow tree. Signed, Toyokuni gwa.

Size $12\frac{1}{8} \times 5\frac{1}{2}$. Not in very good condition.

356. ARCHERY PRACTICE

A young man on a black horse has just discharged an arrow at a target not shown on this sheet which is the middle one of a triptych. A woman stands beside him with arms upraised. Signed, Toyokuni gwa.

Size $15\frac{1}{4} \times 10\frac{1}{4}$. Fair condition.

No. 357. TOYOKUNI I.

120 52
357. BOATING ON EDO BAY

Parties of men and women boating on Edo bay off Shinagawa on a summer evening, and viewing fireworks. In the background the licensed quarter of Shinagawa is seen, its buildings gayly bedecked with many red lanterns. *Signed, Toyokuni gwa.*

Triptych, 13 $\frac{3}{8}$ x29. Trimmed from 15x30. Condition fair. See illustration.

90 50
358. THE SECOND FLOOR OF CHOJI-YA

Evening scene in one of the largest of the Yoshiwara houses. Perspective view of a long room, the sliding partitions that were used to divide it into several rooms having been removed. Figures of a number of women and two men are in the foreground; smaller figures are shown in the background, and through various openings there are glimpses of the black night sky without. A work of his early period when he was about twenty-one years old. *Signed, Toyokuni gwa.*

Triptych, 14 $\frac{3}{4}$ x29 $\frac{3}{8}$. Full size 15x30. An impression in fair condition.

10 50
359. INTERIOR OF A THEATRE DURING A PERFORMANCE

A large wooden building packed with people. In the centre is the stage with the hana-michi or "flower path" leading from it at the left. The scene represents the open front of a house; within a man and two women look out at what is taking place without in the snow. An actor with drawn sword appears to be defying three men who are advancing from the right, while another actor, probably the 7th Ichikawa Danjūrō stands behind him. The floor of the house is divided into boxes which are filled with spectators, many of whom are eating or smoking. The double rows of balconies at the sides are also crowded. These are cheaper places and the cheapest of all are at the side of the stage at the left where a drunken rowdy is pulling another man's hair and threatening him with his fist. Date probably 1800. *Signed, Toyokuni gwa.*

Triptych, 14 $\frac{3}{4}$ x29. Trimmed from 15x30. In fair condition.

UTAGAWA KUNIMASA

Worked about 1810

360. THE 1ST BANDŌ MITSUGORŌ

Large head and bust portrait. Mitsugorō was a very good actor and a great favorite in his day. *Signed, Kunimasa gwa.*

Size 14½x9⅞. Fine impression; almost perfect condition. Illustrated.

361. SEGAWA MICHINOSUKE

Three quarters length portrait of Michinosuke, an actor of women's rôles, whose versatility is recited in an inscription on a print by Toyokuni (See description of Lot No. 153). In the field about the actor's head are five round fans bearing his mon and the mon of Sawamura Sōjūrō. *Signed, Kunimasa gwa.*

Size 15¼x9¾. Fair condition.

362. THE 2ND NAKAMURA NOSHIO

Large head and bust portrait of a popular impersonator of women's rôles. Compare with Shunyei's portrait of the same actor which is perhaps of a little earlier date (see lot No. 139). *Signed, Kunimasa gwa.*

Size 15x10. Extremely fine impression, perfect condition. Illustrated.

363. THE SIXTH ICHIKAWA DANJŪRŌ

Large head and bust portrait. Kunimasa's actor portraits somewhat in the style of Sharaku but with a character of their own are highly appreciated in Japan and deserve to be better known by American collectors. This print represents the 6th Danjūrō as he appeared when about twenty years old. He died in his twenty-first year. *Signed, Kunimasa gwa.*

Size 15x9 7/8. Very fine impression. Somewhat toned.

KIKUGAWA EIZAN

1800-1829

364. A GEISHA GIRL CLIMBING THE STAIRS

Pauses and turns to look down. Series: Seiro Bijin Rokka-sen—Six famous green-house poets. Notable for the beautiful decomposition of the pigments used in printing the staircase. *Signed, Kikugawa Eizan.*

Size 15 $\frac{3}{8}$ x10 $\frac{3}{8}$. Good impression, in fine condition. Illustrated.

SHOTEI HOKUJU

Worked about 1820-1830

365. TōTO, NIHON BASHI FŪKEI

View of Nippon bridge. *Signed, Hokuju gwa.*

Size 10 $\frac{1}{8}$ x14 $\frac{7}{8}$. Fine early impression, in perfect condition.

366. TōTO, OCHA NO MIZU FŪKEI

View of the Tea-water Canal in the Eastern Capital.

Signed, Shotei Hokuju gwa.

Size 10 $\frac{1}{4}$ x14 $\frac{7}{8}$. Ordinary impression, in good condition.

30.50

367. TŌTO TSUKUDAJIMA NO KEI

View of Tsukuda Island in Edo Bay at the mouth of the Sumida River. Only a bit of the island is shown at the left, the main view being the channel separating it from the city and boats sailing out into the bay. *Signed, Hokuju gwa.*

Size 9 $\frac{5}{8}$ x14 $\frac{1}{2}$. Fine impression, in very good condition.

27.50

368. TŌTO, SHINAGAWA SHUKU TAKANAWA Ō-KIDO

View of Takanawa, the entrance to Shinagawa station. *Signed, Hokuju gwa.*

Size 10 $\frac{1}{4}$ x14 $\frac{3}{4}$. Good impression, not in perfect condition. Illustrated.

369. TŌTO, RYOGOKU NO FŪKEI

View of Ryogoku bridge in the Eastern Capital. *Signed, Shotei Hokuju gwa.*

Size 10 $\frac{1}{4}$ x15. Ordinary impression, fair condition.

15.50

370. TŌTO, ASAKUSAGAWA SANYA BORI IRIKUCHI MUKAI USHIJIMA NO KEI

View of the Asakusa River at the mouth of the Sanya canal opposite Ushijima, Edo. *Signed, Shotei Hokuju gwa.*

Size 10x14 $\frac{3}{4}$. Fair impression, good condition.

20.50

371. KAI NO KUNI SARUHASHI NO SHIN SHA NO ZU
Picture of the real floating monkey-bridge in the province of Kai. *Signed, Shotei Hokuju gwa.*

Size 10¼x15. Fine impression, in fair condition. See illustration.

372. TŌKAIDŌ KAWASAKI SHUKU ROKUGOGAWA WATASHI NO ZU
The ferry across the Rokugo River at Kawasaki on the Tōkaidō. *Signed, Hokuju gwa.*

Size 9¾x14¾. Ordinary impression, good condition, but trimmed at both ends.

373. KAZUSA TSUKUMO JIBIKI AMI DAI-GYO-RYO SEISHA NO ZU

Real view of hauling in a net with a big catch at the ninety-nine ri (the Japanese mile = 2.44 English miles) beach in Kazusa. *Signed, Shotei Hokuju gwa.*

Size 10¼x14¾. Fine impression, perfect condition.

374. TŌEIZAN SANROKU SHINOBAZU NO IKE BENZAITEN NO ZU
Benten shrine in Shinobazu pond at the foot of the hill on which Tōeizan temple is situated. *Signed, Shotei Hokuju gwa.*

Size 10x14½. Ordinary impression, good condition.

HAKUSANJIN HOKUI

Worked about 1830-1840

375. THE VISION OF TAIRA NO KIYOMORI

Taira Kiyomori (A. D. 1118-1181), the most renowned of the Taira leaders, retired to his palace at Fukuhara taking the child Emperor Antoku and the Court, when in 1180 the nobles, exasperated by his tyranny, rose in revolt. There he was beset by the idea that the place was haunted by ghosts of the Genji warriors who had fallen in battle against him. "He saw his garden filled by numberless skulls jumping about like grasshoppers, which suddenly coalesced into a hillock a hundred and fifty feet in height with a ghostly warrior, dressed like Yoshitomo, standing on the top of it." This vision, illustrated in this print, was the prelude to his death, for at the news that his army had been routed by the Minamoto under Yoritomo he was taken ill and passed away eight days later. *Signed, Hakusanjin Hokui.*

Triptych, 135 $\frac{5}{8}$ x28 $\frac{1}{4}$. Good condition, except a few small holes.

KEISAI EISEN

1789-1848

376. ATAGO-YAMA AKI NO TSUKI

The autumn moon at Atago hill. Series, Edo Hakkei, i. e., Eight views of Edo. *Signed, Keisai Eisen gwa.*

Size 10x14 $\frac{1}{2}$. Good impression, good condition. Illustrated.

16.50

377. GOTENYAMA SAKURA SAKARI NO FŪKEI

View of cherry trees in full bloom on Goten hill. Many merry people enjoying the sight. *Signed, Eisen gwa.*

Size 9¼x13⅞. Fine impression, in good condition. The grouping and action of the figures are worthy of special note.

EISEN AND HIROSHIGE

KISOKAIDO ROKU-JŪ-KU TSUGI

The sixty-nine post-stations on the Kisokaidō, the inland highway between Edo and Kyōto. Twenty-nine of the complete set of seventy prints.

Each print about 8½x13½ not including margins.

5.00

378. ITABASHI NO EKI

Itabashi station. Travellers passing through the village and one stopping to remove a stone from his horse's hoof. By Eisen, but signature removed from the block. This is to be understood in the case of the other prints by Eisen here described as "unsigned." Station No. 2.

Late edition. Fair condition.

7.00

379. WARABI NO EKI, TODOGAWA WATASHI

Ferry over the Todo River, Warabi station. By Eisen, but unsigned. Station No. 3.

Late edition. Good condition.

6.00

380. URAWA SHUKU ASAMA YAMA EMBŌ

Distant view of Mt. Asama from Urawa station. By Eisen, but unsigned. Station No. 4.

Late edition. Fair condition.

20.00

381. OMIYA, FUJI NO ENKEI

View of Fuji from Omiya. *Signed, Keisai gwa.* Station No. 5.

First edition. Fine impression, in fine condition.

6.00

382. KŌNOSU FUKI-AGE FUJI EMBŌ

View of the erupted Fuji from Konosu. By Eisen, but unsigned. Station No. 8.

Late edition. Poor impression, in poor condition. Much trimmed.

383. ITABANA

Travellers plodding along the road through deep snow.
By Eisen, but unsigned. Station No. 15.

Not first edition, but a fine impression, in fine condition. See illustration.

72.50

384. SAKAMOTO

The village lying at the foot of a round topped mountain, with a narrow stream running down the middle of the street. By Eisen, without signature, as all impressions were so far as known. Station No. 18.

Not first edition. In good condition.

5.00

385. MOTOYAMA

Two sawyers sitting on a log by the roadside, warming themselves by a fire, where a great pine that has been blown over is propped up by a trestle. *Signed, Hiroshige gwa.* Station No. 33.

First edition. In good condition.

11.00

386. KURAGANO SHUKU KARASUGAWA NO ZU

Picture of Kuragano station on the Karasu River. By Eisen, but unsigned. Station No. 12.

Late edition. In good condition.

5.00

387. KARUIZAWA

View of the station at night. Two fires blazing to clear up the fields; one lights up a tree in the foreground and by it travelers halt to light their pipes. *Signed, Hiroshige gwa.* Station No. 19.

First edition. Fine impression; in fine condition save that it has been trimmed a good deal and there is a little discoloration along the line of a central fold. See illustration.

388. KUTSUKAKE EKI, HIRATSUKA HARA UCHŪ NO KEI

Rain storm on Hiratsuka Moor near Kutsukake. By Eisen, but unsigned. Station No. 20.

Not first edition, but good impression. In poor condition.

389. OIWAKE SHUKU ASAMA YAMA CHORŌ

Distant view of Mt. Asama from Oiwake. By Eisen, but unsigned. Station No. 21.

Late impression, in fair condition.

390. ODAI

Pilgrims traversing the moss covered with Susuki grass through which a narrow stream winds. Mt. Asama in the background. *Signed, Hiroshige gwa.* Station No. 22.

Good condition.

391. IWAMURATA

Six blind masseurs fighting each other. Illustration of an incident for which Iwamura is noted. By Eisen, but unsigned. Station No. 23.

Late edition. Fair condition.

392. NAGAKUBO

Moonlight view of the station at the foot of Yatsu-ga-take. In the foreground children playing with dogs and a groom leading a saddle horse. Further back shadowy forms of figures are seen crossing the long bridge. *Signed, Hiroshige gwa.* Station No. 28.

Impression from one block badly out of register. In good condition save that it is much trimmed down.

393. SHIOJIRI TÔGE SUWA NO KOSUI CHOBÔ

The road leading up Shiojiri pass; and a view of the unusual sight of Lake Suwa frozen over and people crossing on the ice. By Eisen, but unsigned. Station No. 31.

Late edition. In fair condition.

394. NARAI SHUKU MEISAN MISE NO ZU

The "celebrated products" shop and rest house at Narai station, where are sold box-wood combs called Oroku kushi from a woman named Oroku who invented them. By Eisen, but unsigned. Station No. 35.

Late edition. In good condition.

395. MITONO-NO

Peasants in a field of tall susuki grass. At the right a path leads up a green hill crowned with the Torii of a Shintô shrine. The village roofs appear in the distance at the left. *Signed, Hiroshige gwa.* Station No. 42.

Late edition. Fair condition.

396. NAKATSUGAWA

View of the village nestling by the rice fields at the foot of Ena san. A road winds through the fields and in the foreground peasants and porters are crossing a dobashi or trestle bridge across the Kiso River. *Signed, Hiroshige gwa.* Station No. 46.

In fine condition.

9.50 397. AGEMATSU

View of the Ono waterfall and the projected ledge of rock before it, called Nezame no Toko, "The Awakening Platform." Signed, Hiroshige gwa. Station No. 39.

Not first edition, but a good impression, in good condition. See illustration.

13.00 398. NOJIRI INAGAWA BASHI ENKEI

View of the bridge over the Ina River at Nojiri. The bridge so designed that the space beneath it has the outline of Mt. Fuji. By Eisen, but unsigned. Station No. 40.

Late edition. In good condition.

6.50 399. ONTAKE

This station is also called Mitake. Travellers at the rest-house at the station on the summit of the pass over this lofty mountain. Signed, Hiroshige gwa. Station No. 50.

Poor impression, register defective. In fine condition.

13.50 400. KANO

A daimyō procession coming along the road from the castle of Nagai Hizen no Kami which is seen at the right across the rice fields. Signed, Hiroshige gwa. Station No. 54.

In good condition.

401. KISOJI NO ERI KŌTO NAGARA-GAWA UKAI BUNE
Fishing by night with cormorants from boats on the
Nagara River at Kōto, the Kiso road station. *Signed,*
Eisen gwa. Station No. 55.

*First edition. Fine impression, in very fine condition. See il-
lustration.*

402. TARUI
The van of a daimyō procession entering the village as
rain begins to fall. Shops for the sale of color prints
are on either side of the street. That on the left has
the sign of Ise-ya Rihei the publisher of this series.
Signed, Hiroshige gwa. Station No. 58.

Late edition. In good condition.

403. SAMEGAI
View of the village roofs from a hill just outside where
a great pine tree stands. On a level place a little higher
up at the right a peasant sits smoking his pipe. *Signed,*
Hiroshige gwa. Station No. 62.

Late edition. In good condition.

404. TAKAMIYA
View of the dry bed of the Echi River with only a few
trestles remaining of a bridge that was swept away, and,
on the further bank the houses of the village. *Signed,*
Hiroshige gwa. Station No. 65.

*Late edition. Poor impression, coloring much inferior to that
of the early editions. Good condition.*

13.00
405. ECHIGAWA

Trestle bridge over the Echi River and people crossing. On the bank in the foreground, two white robed komusō, their faces covered by the green basket hats resting on their shoulders, an old man carrying a pack with a child seated on top of it, and a woman leading a laden carabao. *Signed, Hiroshige gwa.* Station No. 66.

Fine impression, in good condition.

5.00
406. MUSA

People crossing a narrow stream on a bridge formed of two boats staked end to end. *Signed, Hiroshige gwa.* Station No. 67, erroneously numbered 66.

Late edition. Ordinary impression, fair condition.

HIROSHIGE I

1797-1858

NANIWA MEISHO ZUYE

Famous places in Naniwa, the ancient name of Ōsaka.
Six prints of the set of ten. *Each signed, Hiroshige gwa.*

6.00
407. HACHIKENYA CHAKU-SEN NO ZU

A boat arriving at Hachikonya, the river boat-landing.
Size 8½x13½. Good impression, in good condition.

408. JUNKEI MACHI YOMISE NO ZU

Night stalls in Junkei street.

Size 9⅝x14¾. Fair impression. Good condition. Margins trimmed off at the foot.

6.00
409. DŌJIMA KOME AKINAI

The Rice Exchange at Dōjima.

Size 8¾x13½. Fine impression, in fine condition, save that the margins and something more have been trimmed off.

9.00
410. ZAKOBA UOICHI NO ZU

The fish market at Zakoba.

Size 9½x14½. Fair impression and condition.

5.00
411. SHINMACHI KUKEN CHŌ

Parade of courtesans in Kuken street in the Shinmachi quarter.

Size 9⅜x14½. Fair impression and condition.

12.00
412. DŌTOMBORI NO ZU

The pleasure resort where the theatres were located.

Size 8⅝x14½. Impression with unusual color scheme. In good condition.

413. TAKANAWA AKI NO TSUKI

The autumn moon at Takanawa. Series, Tōto Hakkei. Eight Edo views, fan-mount shaped, set upon a rectangular yellow field. *Signed, Hiroshige gwa.* Publisher, Fuji-Hiko.

Size 9⅛x13⅜. Good impression, fair condition. See illustration.

31.00

414. HIRA NO BOSETSU

Evening snow on Mount Hira. Series, Omi Hakkei. Circular composition with poems on the surrounding field. *Signed, Hiroshige gwa.*

Size 8½x6⅞. Good condition.

8.00

415. SAGAMI, SHICHIRIGA HAMA FŪKEI

View of Fuji from the Seven-ri beach in Sagami. Heavy surf with breakers in the foreground. Series, Fuji San-jū-rok-kei, 36 Views of Fuji; the small set published by Sano Kihei. *Signed, Hiroshige. Seal, Hi-ro.*

Size 7⅛x9¾. Fine impression, in fine condition.

10.00

416. SUMIDAGAWA HASHIBA NO ZU

The Hashiba ferry across the Sumida. Women and a child on the bank in the foreground and across the stream the Yanagi-ya Chaya, i. e., The Willow Tea-house. Series, Koto Shokei. *Signed, Hiroshige gwa.*

Size 10⅛x14⅞. Fine impression, fine condition.

13.00

CHŪSHINGURA

The drama of the vendetta of the forty-seven loyal ronin. Eight prints of the series published by Izumi-ya Ichibei. *Signed, Hiroshige gwa.*

- 10.00
417. SCENE FROM ACT 5
The robbery of Yoichibei by Sadakuro.
Size 10x14 $\frac{5}{8}$. Late impression, good condition.
- 6.00
418. SCENE FROM ACT 10
A party of the ronin taking the box containing their arms to the house of Gihei.
Size 10x14 $\frac{5}{8}$. Good impression, fine condition.
- 20.00
419. SCENE 1 FROM ACT 11
The ronin crossing the bridge to embark in boats for the Yashiki of Moronao.
Size 10x14 $\frac{5}{8}$. Heavily printed impression, fine condition.
- 7.00
420. SCENE 2 FROM ACT 11
The night attack upon Moronao's yashiki.
Size 10x14 $\frac{5}{8}$. Good impression. Good condition.
- 20.00
421. SCENE 3 FROM ACT 11.
The killing of Moronao.
Size 10x14 $\frac{5}{8}$. Good impression, fine condition.
- 12.00
422. SCENE 4 FROM ACT 11
The ronin halted by Yakushiji and Bannai leaving after having accomplished their act of vengeance.
Size 10x14 $\frac{5}{8}$. Fair impression and condition.
- 17.00
423. SCENE 4 FROM ACT 11
The ronin halted again as they were crossing the bridge on their way to Sengakuji.
Size 10x14 $\frac{5}{8}$. Good impression, fine condition.
- 13.00
424. FINAL SCENE OF THE DRAMA
The ronin entering the gate of the Sengakuji temple where they expiated their offense against the law by committing suicide together.
Size 10x14 $\frac{5}{8}$. Ordinary impression, good condition.

425. HAMAMATSU

A storm approaching across the sea. Series, Tōkaidō, the Maru-Sei set. *Signed, Hiroshige gwa.*

Size 8½x13½. Fine impression, in fine condition. Margins trimmed off. Illustrated.

42.50

426. SHINSHŪ, SARASHINA TAGOTO NO TSUKI

The moon reflected in every rice field at Sarashina in Shinshū. Series, Honcho Meisho. Famous Sights of the Main Island. *Signed, Hiroshige gwa.*

Size 8½x13¾. Fair impression. Margins trimmed.

21.00

OMI HAKKEI

Eight views in Ōmi. Complete set of eight upright prints published by Eikichi. *Each signed, Hiroshige gwa.* Dated third month, snake year, 1857.

Each 13¼x9¾. Fine impressions, in fine condition except two lots which have small stains.

427. THE EVENING GLOW AT SETA

428. RETURNING SAILS AT YABASE

429. CLEAR WEATHER AFTER A STORM AT AWAZU

430. GEESE FLYING DOWN AT KATATA

431. THE VESPER BELL AT MIH DERA

432. THE AUTUMN MOON AT ISHIYAMA

433. NIGHT RAIN AT KARASAKI

434. EVENING SNOW ON MOUNT HIRA

7.00
6.00
9.00
6.00
6.00
9.00
6.00
12.00

UTAGAWA KUNIYOSHI

Date 1797-1861

HYAKUNIN ISSHU NO UCHI

An inside view of the one hundred poems. Popularized illustrations of the famous classic collection of odes by one hundred poets. Sixteen prints of the series. Size 14x9 $\frac{3}{8}$ inches. Good impressions and nearly all in good condition, but trimmed at the head. *Each signed, Ichiyūsai Kuniyoshi gwa. The English version of the odes of F. V. Dickens.*

5-00
435. FARMERS HARVESTING RICE

Ode by the Emperor Tenchi, who is shown seated in his palace, in the background. No. 1 of the series.

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand:
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

6-00
436. THE EMPRESS JITO VIEWING AMAKAKUYAMA

Ode by Jito Tenwo. No. 2 of the series.

The pleasant spring hath passed away.
Now summer follows close I ween,
And Ama's secret summit may
In all its grandeur now be seen;
Of yore the drying ground,
Whitened with angel's robes, spread far around.

5-00
437. THE POET'S CABIN IN TATSUMI

Ode by Kisen Hōshi. No. 8 of the series.

My cabin doth in Tats'mi lie
Miyako's city near,
Yo-uji men my mountain call,
Yet still do I dwell here.

438. SAILING AWAY TO EXILE IN YASOSHIMA

Ode by Sangi Takamura. No. 11 of the series.

Ye fishermen who range the sea
 In many a barque, I pray ye tell
 My fellow-villagers of me—
 How that far o'er vast ocean's swell
 In vessel frail
 Towards Yasoshima I sail.

14.00

439. VIEWING THE MINAGAWA CASCADES

Ode by Yōsei In. No. 12 of the series.

The Minagawa's waters fall
 From Ts'kubane-yama's lofty peak;
 In loving haste the waters all
 For aye accumulate and seek
 The end of all their constant flow,
 The sea that doth no limits know.

9.50

440. NOBLEMAN LOOKING AT ROLLS OF SILK

Ode by Kawara no Sadaijin. No. 13 of the series.

Ah me! my soul with cares is vext,
 Unnumbered, crowded, and perplexed,
 Than varied pattern more confus'd
 On Mojidsuri fabric used,
 The produce of Shinobu's loom,
 Shinobu in Michinoku land;
 For whose sake, whose but thine doth gloom
 Hold o'er my failing heart command.

5.00

441. A NOBLE IMITATOR OF Mōsō

Attended by his servants he sets forth in the snow search-
 ing for the edible vegetable wakana to please his mistress.
 Ode by Kwokō Tenwo,—the Emperor Kwokō. No. 14
 of the series.

Thy wishes, love, have I obeyed,
 And 'mid the meadows have I strayed
 In this spring-time, and sought with care
 The wakana plant that groweth there.
 Lo on my sleeve
 The falling snow its trace doth leave.

10.00

5.00
442. VIEWING MOUNT INABA

A faggot-gatherer seated on a knoll, a boy carrying a basket and a rake, and a noble attended by a sword bearer looking at the mountain with a grove of pines upon the summit. Ode by Chūnagon Yukihiro. No. 16 of the series.

Inaba's lofty range is crowned
By many a tall pine-tree;
Ah quickly were I homeward bound
If thou shouldst pine for me.

10.00
443. MAPLE LEAVES FLOATING ON THE TATSUTA RIVER

A noble and attendants on the bank viewing the sight. Ode by Arihara no Narihira Ason. No. 17 of the series.

O Tats'ta! when th' autumnal flow
I watch of thy deep, ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine, I vow.

7.00
444. AN AUTUMN GALE

An umbrella maker trying to save his stock from being blown away in an autumn gale. Ode by Bunya no Yasuhide. No. 22 of the series.

Now autumn's gales, in various freak,
On herb, on tree, destruction wreak,
And wildest roar
The gusts that down from Mube pour.

9.00
445. THE RING AROUND THE MOON

Porters bearing an empty kago along a road where two puppies lie sleeping beneath a tall tree. Ode by Ōe no Chisato. No. 23 of the series.

How oft' my glance upon the moon hath dwelt,
Her secret power my soul subdued—
Her sadd'ning influence I alone have felt,
Though all men autumn's moon have viewed.

446. THE NISHIKI OF THE AUTUMN MAPLES

A noble and his retinue visiting a shrine on Mt. Tamuke.
Ode by Kan-ke. No. 24 of the series.

This time, I ween, no need there be,

A nusa I should take with me;

The nishki of the maple-tree

Tamuke-yama thou dost show.

'Twill serve the gods full well I trow.

A nusa is a staff that is held in the hand during certain prayers.

447. STRUGGLING AGAINST WIND AND RAIN

An old man in a yellow cloak and straw hat beating his way to windward along the sands by the sea on a stormy evening. The lantern he carries casting a glow upon the ground about his feet. Ode by Fujiwara no Okikaze. No. 34 of the series.

Of old companions bereft,

Men's friendship more I may not seek,

Naught but the ancient pine-trees left,

That grow on Takasago's peak,

Comrades of many a year now gone,

But not the friends for whom I mourn.

448. THE NIGHT VIGIL OF THE WARDERS OF THE IMPERIAL PALACE

Ode by Ōna-katomi no Yoshinobu Ason. No. 49 of the series.

Th' Mikaki-mori through the night

(And men the warder Yejō name)

The watch-fire's blaze keeps full and bright;

When morning breaks, then dies the flame:

So, too, at dawn

My happiness is past and gone.

449. A FISHERMAN WATCHING HIS NETS

Ode by Gon-chūnagon Tadayori. No. 64 of the series.

By th' dim grey light of early dawn

I stray'd by Uji's wave,

From whence the rifting mist upborne

Me scattered glimpses gave

Of Zee's stakes there set

Whereon the fisher spreads his net.

9.50

450. NOBLE HOLDING A WHITE CAT

A lady stands by his side and they are watching another lady who is slicing raw fish to feed the pussy. Ode by Gon-Chunagon Sadaiye. No. 97 of the collection. In what way Kuniyoshi's picture illustrates the ode is not apparent.

5.00

451. SETTSU NO KUNI, KINUTA NO TAMAGAWA

The Kinuta Tama River. A woman standing upon straw mats in the foreground, and a dog lying asleep by her side. Further back other women seated, fulling cloth by beating with kinuta, i. e., wooden mallets. Right-hand sheet of a triptych. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 14 $\frac{1}{8}$ x9 $\frac{5}{8}$. Good impression, fair condition.

8.00

452. ŌYAMA RYOBEN TAKI NO ZU

The Ryoben waterfall at Ōyama. Men bathing in the pool below the fall. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 9 $\frac{1}{8}$ x13 $\frac{3}{4}$. Fine impression. Slightly trimmed. Otherwise in good condition.

16.00

453. MŌSŌ SEEKING FOR BAMBOO SHOOTS IN WATER

Meng Tsung, called Mōsō by the Japanese, was one of the 24 Paragons of Filial Piety. When his old mother was taken ill in winter and craved a soup made from the young shoots of the bamboo he betook himself to a grove of bamboos and was weeping bitterly at his inability to gratify her desire at that season, when suddenly the frozen soil burst at his feet and succulent shoots miraculously sprung forth through the snow. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 9x14. Fine impression, in perfect condition.

11.00

454. HIDARI JINGORŌ

The famous left-handed sculptor seated, carving a wooden figure, and turning to look at his noted works by which he is surrounded. *Signed, Ichiyūsai Kuniyoshi gwa.*

Triptych, 14 $\frac{3}{8}$ x29 $\frac{3}{8}$. Fine impression and in almost perfect condition, save that all three sheets are trimmed at the sides and the foot.

THIRD SESSION

SATURDAY EVENING, JANUARY 22nd, 1921

AT 8.15 O'CLOCK

The Sale will be conducted by the Walpole Galleries at
Delmonico's, Fifth Ave. and 44th St., New York

Catalogue Nos. 455-692, inclusive.

ICHIRYUSAI HIROSHIGE

1796-1858

ŌMI HAKKEI NO UCHI

Eight scenes in the province of Ōmi. Five prints
of the series. *Each signed, Hiroshige gwa.*

455. SETA NO SEKISHO

The evening glow at Seta on Lake Biwa.

Size 9½x14¼. Late impression. Coloring unlike that of the early editions. Fair condition.

22.50

456. AWAZU NO SEIRAN

Clear weather at Awazu after a storm.

Size 9½x14¾. Late impression from worn blocks. Fair condition.

15.00

457. YABASE NO KIHAN

Returning sails at Yabase.

Size 8¾x14⅝. Late impression. Good condition save for moth-holes at the top.

18.00

458. KATATA NO RAKUGAN

Geese flying down at Katata.

Size 8⅝x13⅝. Margins trimmed off. Late impression. Good condition save for moth-holes.

6.00

459. MII NO BANSHŌ

The vesper bell at Mii Buddhist temple on a hill overlooking Ōtsu on Lake Biwa. The grave of Professor Fenollosa is in the grounds of this temple.

Size 9⅝x14½. Fine early impression, in fine condition.

52.50

TŌKAIDŌ GO-JŪ-SAN TSUGI NO UCHI

The fifty-three post-stations on the Tōkaidō. Six prints of the first series so-named.

Signed, Hiroshige gwa.

Each about 8 $\frac{7}{8}$ x13 $\frac{3}{4}$. Margins trimmed off.

52.50

460. KAMBARA

A snowy evening at the station.

Good impression of this famous print. In fine condition.

27.50

461. MITSUKE

Travellers crossing the Tenryū gawa.

Unusually fine impression, in fine condition.

6.00

462. MISHIMA

Travellers pursuing their journey on a foggy morning.

Good impression. Not in perfect condition, the corners trimmed as well as the margins.

20.50

463. MAISAKA

View of Imaki point.

Fine impression, in good condition.

11.50

464. TSUCHIYAMA

The van of a daimyō cortege entering the station in a heavy shower.

Late impression, register not perfect.

52.50

465. KAMEYAMA

The mountain side seen just before sunrise on a clear morning after a heavy snow fall.

Exceptionally fine impression; it is one of the most important of Hiroshige's works. In very good condition.

KYŌTO MEISHO NO UCHI

Famous places in Kyōto. Six prints of the series of ten. *Each signed, Hiroshige gwa.*

466. TADASU-GA-WARA NO YUDACHI

Twilight shower at Tadasu-ga-wara.

Size 9¾x14⅝. Fine impression, nearly perfect condition. See illustration.

87.50

467. SHIMABARA DEGUCHI NO YANAGI

The willow at the gate to the Shimabara licensed quarter, "from which a jolly roysterer is being assisted home."

Size 8½x13¾. Margins trimmed. Late impression, good condition.

6.00

468. TSŪTEN KYŌ NO KŌFU

Merrymaking under the maple trees at Tsūten Kyō in autumn.

Size 8½x13¾. Late impression. Good condition. Margins trimmed.

6.00

469. KINKAKUJI

The famous Golden Pavilion built in 1397 by the Shōgun Ashikaga Yoshimitsu.

Size 8½x13⅝. Good impression. Margins trimmed and a piece torn from the upper corner at the right.

6.00

500
470. YASE NO SATO

The village of Yase, a suburb of Kyōto. Faggot gatherers going to the city.

Size $8\frac{1}{2} \times 14\frac{7}{8}$. Good impression. A tear near the top has been repaired so it is not very conspicuous. Margins trimmed.

6500
471. GION YASHIRO SETCHŪ

The Gion Shintō shrine in falling snow.

Size $8\frac{1}{2} \times 13\frac{3}{4}$. Good impression, in excellent condition.

TŌTO MEISHO

Famous places in Edo. The first of the many series bearing this title that were designed by Hiroshige. Seven prints of the eight comprising this series which includes some of the artist's most admired works. *Each print signed, Ichiyūsai Hiroshige gwa. Published by Kawaguchi Shozō.*

13500
472. RYOGOKU NO YOIZUKI

Twilight moon, at Ryogoku bridge.

Size $9\frac{3}{4} \times 14\frac{3}{8}$. First edition. An impression, in fair condition. See illustration.

473. TAKANAWA NO MEIGETSU

Full moon at Takanawa. A flock of wild geese flying down.

Size $10\frac{1}{8} \times 15$. First edition. Fine impression, in immaculate condition. See illustration.

300.00

474. SHINOBU-GA-OKA HASU-IKE NO ZU

Picture of the Shinobu-ga-oka lotus pond.

Size $9\frac{7}{8} \times 14\frac{7}{8}$. First edition. Fine impression. Has been torn at the sign-post in the foreground, apparently in an effort to remove some child's effort to improve the print by the addition of a few touches of red brown pigment.

55.00

475. SUSAKI YUKI NO HATSUHI

Sunrise at Susaki on New Year's morning after a snow-fall.

Size $9\frac{1}{2} \times 14\frac{7}{8}$. First edition. Somewhat stained.

35.00

476. MASSAKI BOSHUN NO KEI

View of Massaki in late spring. In old Japan a lunar calendar was used. The year began anywhere from about the middle of January to the twentieth of February of our calendar, and the spring months were the first three.

Size $10\frac{1}{8} \times 15$. First edition.

125.00

477. TSUKUDA-JIMA HATSU HOTOTOGISU

The first cuckoo of the year at Tsukuda island.

Size 9x14. Late edition. Fair impression. Good condition. See illustration.

478. SUMIDAGAWA HAZAKURA NO KEI

View of cherry trees in leaf on the bank of the Sumida.

Size 9¾x14⅞. Fine impression, perfect condition. See illustration.

85.00

479. IKEGAMI BANSHŌ

The vesper bell at Ikegami temple. Series, Edo Kinko Hakkei, Eight views in the environs of Edo. *Signed, Hiroshige gwa.*

Size 10x14 $\frac{1}{8}$. Fine impression, in very fine condition. See illustration.

MEISHO EDO HYAKKEI

Famous sights in Edo, one hundred views. Eight prints of the series. *Each signed, Hiroshige gwa.*

480. NIHON BASHI YUKI HARE

Nippon bridge in clear weather after a snowfall.

Size 13 $\frac{1}{4}$ x8 $\frac{3}{4}$. Fine impression, in fine condition.

12.50

481. EITAI BASHI TSUKUDA-JIMA

Tsukuda island seen from beneath Eitai bridge.

Size 14 $\frac{1}{8}$ x19 $\frac{1}{2}$. Fair impression, good condition.

19.50

482. ONMAYAGASHI SHUBI NO MATSU

The Shubi pine at Onmayagashi.

Size 14 $\frac{1}{4}$ x9 $\frac{5}{8}$. Late and poor impression, fair condition.

12.50

483. UKÉJI AKIBA NO KEIDAI

A pond inside the grounds of the Akiba shrine.

Size 14x9 $\frac{5}{8}$. Good impression, in fine condition.

12.50

ohashi atake no yūdachi

1858

320⁵⁰

484. ŌHASHI ATAKE NO YŪDACHI

Sudden shower of rain at the big bridge. The rare state with the two boats near the further shore of the river.

Size $14\frac{1}{4} \times 9\frac{5}{8}$. Very fine impression, in perfect condition. See illustration.

485. MEGURO TAIKO BASHI YUHI NO OKA

Taiko bridge and the Yuhi mound at Meguro, seen through falling snow.

Size $14\frac{1}{4} \times 9\frac{1}{2}$. Fine impression, in fine condition. See illustration.

486. FUKAGAWA SUSAKI JŪ-MAN-TSUBO

Bird's-eye view over the great snow-covered Susaki plain.

Size $14 \times 9\frac{3}{8}$. Good impression, good condition.

487. MATSUCHIYAMA YORU NO KEI

Night view of Matsuchi hill from across the Sumida where a geisha is walking along the embankment preceded by a servant bearing a lantern.

Size $14\frac{1}{4} \times 9\frac{5}{8}$. Good impression, in fine condition.

77.50

25.00

22.50

50.00
488. THE RAFTSMAN

A man in a straw hat and with a straw rain-coat tied about his loins, poling a raft along under a shower of falling autumn leaves. *Signed, Hiroshige gwa.*

Size 13 $\frac{1}{8}$ x3. Fine impression, in perfect condition. Very rare.

10.00
489. IWA NI KARASHISHI

Fabulous lions on the rocks. A lioness crouching on a projecting ledge of a precipice, watching her cub climb up from below. This illustrates the legend that the young lions were not deemed fit to survive until they had been put to the test of being thrown from a cliff and had climbed back up its face to the crest. *Signed, Hiroshige fude.*

Size 15x6 $\frac{7}{8}$. Ordinary impression, fair condition.

520.00
490. BUYO KANAZAWA HASSHO YAKEI

"Night view of the eight famous scenes of Kanazawa," an inlet of the sea not far from Yokohama. Unusual impression with the sky printed in gray. This print and the next two lots form a Moon-Snow-Flower set though there is no series title. *Signed, Hiroshige fude. Dated seventh month, snake year, 1845.*

Triptych, 14x29. Fine impression. Slightly trimmed; otherwise in flawless condition. See illustration.

100.00
491. AWA NARUTO FŪKEI

"View of the Naruto whirlpool, province of Awa." *Signed, Hiroshige fude. Dated fourth month, snake year, 1857.*

Triptych, 13 $\frac{7}{8}$ x28 $\frac{3}{4}$. In fair condition, but has been trimmed.

125.00
492. KISOJI NO YAMAKAWA

"Mountains and streams on the Kiso highway." Hiroshige's most important snow scene. *Signed, Hiroshige fude. Dated fourth month, snake year, 1857.*

Triptych, 13 $\frac{3}{8}$ x28 $\frac{3}{8}$. Good impression, but in poor condition; trimmed from 14 $\frac{3}{4}$ x30.

No. 490. HIROSHIGE—KANAZAWA MOON

UTAGAWA KUNIYOSHI

1797-1861

493. SHIN ŌHASHI KYOKA NO CHŌBŌ

Distant view beneath the new great bridge. Series, Toto Fuji San-jū-rok-kei, i. e., Thirty-six views of Fuji from Edo. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 9½x14¾. Good condition. See illustration.

100.00

KŌSO GO ICHI-DAI RYAKU ZU

Simple pictures of the whole life of Kōsō, otherwise known as Nichiren, the renowned Buddhist monk who was the founder of the Hokke-shū, commonly called the Nichiren, sect. Seven prints of the set of ten. Size 9½ x 14½. All good impressions and in good condition save as noted. *Each signed, Ichiyūsai Kuniyoshi fude, except one lot which is signed Chō-ō-rō Kuniyoshi gwa.*

494. NICHIREN PREACHING TO FISHERMEN

He is seated on the bank of a river and two fishermen seated in a boat, with a cormorant upon the prow, are listening to him.

10.00

70.50
40.50
495. THE VISION OF SHAKYAMUNI

Nichiren and the soldiers who have him in charge, see a vision of the Buddha standing on the trunk of a leafless plum tree on a moonlight night.

496. THE PRAYER FOR RAIN ANSWERED

Nichiren standing on a rock at Kamakura after a long drought in 1271 and the rain descending in answer to his prayer. A disciple holds a red umbrella over the priest's head to protect him from the downpour.

200.50
497. EXILE IN SADO-GA-SHIMA

Nichiren, exiled to the island of Sado in the sea of Japan, leaving the little haven of Teradomari in a snowstorm on his way to Tsukahara where he lived from December, 1271, until April, 1274, when he was released and returned to Kamakura.

Fine impression of this print, which is generally regarded as Kuniyoshi's masterpiece. In the first edition the horizon is marked by a black line. This is a later printing, with the line removed from the key block, a change very much for the better. The condition is good, but the print has been trimmed 1/4 in. at the left. There is a still later edition of the print in which Nichiren's kesa (priest's robe) is printed in green. Illustrated.

498. THE SUSPENDED ROCK

Attacked by Yamabushi in the fifth month of 1274, one of them hurled a great rock at him but he stood still and by his spiritual power kept it suspended in the air.

499. NICHIREN'S DEFENCE WITH HIS ROSARY

Attached at Koshigoe in the 11th month of 1274 by men ordered to kill him, he held up his rosary and the rays that streamed from it turned their weapons aside.

500. THE AVERTED EXECUTION

Condemned by the Shogun Tokimune to be executed at Tatsu no Kuchi the executioner's sword broke in pieces when he tried to decapitate the saintly man.

501. TOTO ONMAYA-GASHI NO ZU

Bare-legged men plodding along the bank of the Sumida River at Onmayagashi, Edo, in a pouring rainstorm.

Signed, Ichiyūsai Kuniyoshi gwa.

Size 10 $\frac{1}{8}$ x14 $\frac{1}{2}$. Fine impression in fine condition. See illustration.

502. THE AWABI-SHELL DIVERS AT ISE

Two women on a projecting crag throwing a rope to a diver who is coming to the surface of the water bringing two shells. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 14 $\frac{3}{8}$ x9 $\frac{5}{8}$. Good impression, in good condition.

9. 1/2 inches in height. 14 3/8 inches wide.

- 25.00
503. **TONASE AND KONAMI JOURNEYING TO YAMASHINA**
Scene from the eighth act of *Chūshingura*. Although an outdoor scene is presented, not a stage setting, a printed inscription states that Tonase is impersonated by the actor Sawamura Tosshō, and Konami by Morita Kanya. *Signed, Ichiyūsai Kuniyoshi fude.*

Size 9 5/8 x 14 3/8. Margins trimmed off. See illustration.

- 37.50
504. **THE ASCENSION OF TŌEI'S WIFE**
Tung Yung, called by the Japanese, Tōei, was one of the 24 Paragons of Filial Piety. When his father died there was no money to pay the funeral expenses so borrowed the necessary sum by making himself the lender's bond-servant until the loan should be repaid. Returning from the funeral he met a beautiful woman in the road who asked him to accept her as his wife. Learning that three hundred pieces of silk would be required to cancel the debt, she set to work and completed the tale within a month. Then telling Tung Yung that she was the Spinning Maiden sent to help him as a reward for his filial piety she soared up into heaven and disappeared. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 8 1/2 x 13 3/4. Good impression, good condition.

No. 505

505. THE PENANCE OF MONGAKU SHŌNIN

This print illustrates a well-known incident dating back to A. D. 1143. Endō Moritō, a youth of high station, fell in love with his cousin Kesa Gozen, wife of Minamoto Wataru. She long resisted his importunities, but, frightened by his threats to kill all of her kinsfolk if she held out, she pretended to yield on condition that he would first kill her husband. The next night Moritō entered where as he supposed, Wataru lay asleep, but, when he had cut off the sleeper's head he was horrified to discover that he had slain Kesa who had impersonated her husband. Overcome by grief and remorse, Moritō fled to the Nachi temple at Kumano in the province of Kii, shaved his head and became a bozu. Then for twenty-one days he sat naked under the great Nachi waterfall counting his beads and praying forgiveness for his sin. By this act of penance the youth of eighteen achieved a reputation for holiness. In later years he attained the priestly rank of Shōnin. His life was not, however, spent quite away from the world. To his influence Yoritomo's decision to fight the Taira is attributed. After Yoritomo's death in 1199 he formed a plot against the Emperor Go-Toba. This was discovered and Mongaku was banished to the island of Sado where he died in great misery at the age of 80. The print which is a vertical triptych is mounted as a kakemono. *Signed, Ichiyūsai Kuniyoshi gwa.*

Size 42½x9½, Fine impression, perfect condition, illustrated. See illustration.

506. AKAMA NO URA

The destruction of the Heike (Taira) ships at Dan no Ura by the Genji (Minamoto) forces under Yoshitsune. The ship of the child emperor Antoku in the centre; at the left Yoshitsune is shown performing his famous feat (Hasso tobi) of jumping over eight boats to escape the attack of the Taira warrior Noritsune. It is said that Yoshitsune landed safely in the ninth boat, while Noritsune, grasped by two wrestlers, jumped into the sea, pulling them in with him and all three were drowned. Kuniyoshi owed much of his popularity to his prints of historical scenes. *Signed, Ichiyūsai Kuniyoshi gwa.*

Triptych. Size 14⅛x28¼. In very good condition.

KATSUSHIKA HOKUSAI

1760-1849

- 60.00
507 ILLUSTRATION OF POEM BY CHŪNAGON YAKAMOCHI
Two men on a junk at anchor near a rocky coast watching the flight of magpies at nightfall.

Upon the bridge where magpies aye,
Do love to pass where hoar-frost's sheen,
When hoar-frost's glittering film is seen;
I trow the break of day is nigh.

This ode by an eighth century poet is a double allusion; to a bridge in the imperial grounds much frequented by the Emperor, and to the bridge of magpies that span the milky way on the night of the Tanabata festival, seventh month, as told in the legend of the herdsman and the spinning maiden. Series, Hyakunin Isshu Ubaga Etoki: The hundred poems explained by the nurse. Signed, Zen Hokusai Manji.

Size 10x14 $\frac{3}{4}$. First edition. Exceptionally fine early impression, in perfect condition.

- 20.00
508. BOYS AT PLAY

The vanguard of a festival procession by young boys dressed in Chinese costume. One sheet of a triptych. Signed, Shunro gwa.

Size 14 $\frac{7}{8}$ x9 $\frac{3}{4}$. Good impression, in good condition.

35.50

509. ILLUSTRATION OF POEM BY GON-CHUNAGON SADAIYE
Men stacking bundles of faggots in a great pile on the sands by the sea where women are carrying pails of sea water and the fire from a salt kiln is throwing out a great column of smoke.

On Mats'ho's shore, our meeting place,
At dusky hour of night, I wait
My longed-for mistress to embrace;
Ah, why then linger'st thou so late!
My ardent passion than the fire
That heats the salt-pans, rages higher.

Series, Hyakunin Isshu Ubaga Etoki. *Signed, Zen-Hokusai Manji.* This print (No. 97) is the rarest of the series and is especially rare in this condition.

Size 10x14½. First edition. Exceptionally fine early impression. Save for a small hole near the lower edge, in perfect condition.

510. SAN SHIBAI KAOMISE Ō-IRI NO ZU
A crowd of people entering the three theatres at kaomise, the opening performance of the new year season. *Signed, Eshi (artist) Hokusai gwa.*

Size 9¼x14¼. Register imperfect. Fair condition.

10.50

30.00
511. TRAVELLERS VIEWING FUJI

A man mounted on a white horse seated sidewise so he can keep his eyes upon the mountain as he rides along holding his pipe in his mouth. Two men journeying on foot view his rapt expression with amusement, and at the left a woman carrying an infant on her back pauses to take a whiff from a pipe. *Not signed.*

Size 9 $\frac{3}{8}$ x14 $\frac{3}{8}$. Fine impression. Fair condition.

FUGAKU SAN-JU-ROK-KEI

Thirty-six views of Fuji. Six prints of this famous series. The first three signed. *Zen Hokusai I-itsu fude; the others, Hokusai Aratame I-itsu fude.*

425.00
A-
512. SANKA NO HAKU-U

The white cap of Fuji; thunder storm below.

Size 10x14 $\frac{1}{2}$. Fine impression of the famous print. In nearly perfect condition. See illustration.

See Ronart p. 182

85.00
513. KOISHIKAWA YUKI NO ASA

Fuji seen from Koishikawa on a snowy morning.

Size 9 $\frac{1}{4}$ x14 $\frac{5}{8}$. Good impression, good condition.

514. SAN-PŪ KAISEI. THE FAMOUS "RED MOUNTAIN"

The cone of Fuji in fair weather with a gentle breeze. The coloring differs greatly in different printings. In this, which appears to be an early impression, the mountain is a rich brownish red and the sky a deep luminous blue.

Size 9 $\frac{5}{8}$ x14 $\frac{1}{2}$. Fine impression, in fine but not perfect condition. Has been folded vertically through the middle.

515. KŌSHŪ, MISAKA SUI-MEN

Fuji mirrored in Lake Misaka, in Kōshū, in early spring.

Size 9 $\frac{1}{2}$ x14 $\frac{3}{8}$. Good impression, fine condition.

516. KAJIKASAWA, KAI

View of Fuji from Kajikasawa, province of Kai, where a lone fisherman standing on a crag projecting over the breakers, is hauling in his net.

Size 10 $\frac{1}{4}$ x14 $\frac{3}{4}$. Late edition. Poor impression, good condition.

517. INUME TŌGE, KAI

Fuji seen from the Inume pass in the province of Kai.

Size 9 $\frac{7}{8}$ x14 $\frac{5}{8}$. Good impression and in good condition save for a vertical fold through the centre.

300.00
A.

See Rouart
p. 187

100.00

35.00

70.00

170.50
518. SŌSHŪ, URAGA

Fishing from the rocks at Uraga, province of Sōshū. Series, Chi-e no Umi. "A thousand pictures of the sea." Signed, Zen Hokusai I-itsu fude.

Size $6\frac{7}{8} \times 9\frac{7}{8}$. Good impression, good condition. Illustrated.

80.50
519. KŌZUKE, SANO, FUNA-BASHI

The bridge of boats at Sano, province of Kōzuke. Winter scene. Not signed. The omission of the signature is unusual.

Size $9\frac{1}{8} \times 13\frac{5}{8}$. Exceptionally brilliant early impression. The blue of the water and the quality of the impression especially fine. Perfect condition.

30.50
520. THE SEVEN FORTUNE GODS IN A LION PLAY

The so-called "Fortune Gods" are here represented in a kagura or mimetic dance. Daikoku and Bishamon are carrying a huge papier-maché head of a shishi, or Chinese lion, while the heavy cloth that represents the beast's body is supported by Jurōjin, Ebisu, and Hotei, and Fukurokujū holds up the end and carries a great brush that simulates the tail. A modernized Benten, holding a fan before her face, stands in front of the procession and directs its course. Signed, Katsushika Hokusai gwa.

Long surimono. Size $8 \times 20\frac{3}{4}$. Good impression, fine condition.

521. WATCHING THEM PASS

A bokudō (boy cowherd) and two companions seated on the bank of a stream watching with apparent glee, three dignitaries from a neighboring Shintō shrine (the roofs of which appear in the background), attended by four white-robed shicho, one of whom carries a large folded umbrella, one a large red box, and one a small boy who is riding pick-a-back. *Signed, Gwa-kyō-jin (painting-mad-man) Hokusai zu.*

Size 9½x45⁄8. Fine impression, in good condition.

522. A DAY'S OUTING

Two women and three boys, one of whom is being carried pick-a-back, taking a day's outing in a park. They are passing a stand where sits a poor woman vendor of cheap toys, tōgarashi (rice cakes with red pepper), and nattō (steamed beans). *Signed, Hokusai, in cursive characters written horizontally in a form resembling a seal.*

Size 95⁄8x14½. Fine impression, in fine condition.

523. THE BOKUDŌ

A boy cowherd returning home crossing a bridge mounted on a carabao, and playing a flute. Two women are following him. Iris grow in the water on either side of the bridge and the boy has filled his large basket with the purple blossoms and long green leaves. Not signed, but it may be that the print has been trimmed at the end and the signature cut off. The composition, however, is perfect as it stands.

Size 95⁄8x14½. Fine impression, very good condition.

KATSUSHIKA TAITO

1816-1853

246.00

524. THE MONKEY BRIDGE

The full moon seen beneath a bridge over projecting crags by the sea. Taito made two drawings of this subject. This is probably the earlier one. In the other print the moon is smaller, there are reflected shadows under the boats, and the whole effect is different. *Signed, Katsushika Taito.*

Size 10 $\frac{1}{4}$ x9 $\frac{1}{4}$. An unusually fine impression. In good condition. See illustration.

20.50

525. AN ŌSAKA OIRAN

Standing figure, walking toward the left. *Signed, Katsushiko Taito. Two seals.*

Size 13 $\frac{3}{4}$ x6 $\frac{3}{8}$. Good impression. Slightly toned.

KACHŌ

This is the Japanese word for flower and bird pictures. Hiroshige excelled in designing them and many of his finest works are Kachō. Save as noted in one case, each of the prints here catalogued under this heading is signed, *Hiroshige fude*.

526. FUYO NI KIJI

Hibiscus and pheasant.

Size $12\frac{5}{8} \times 4\frac{1}{8}$. Good condition.

10.50

527. BARA NI SUZUME

Roses and sparrow.

Size $14\frac{1}{2} \times 5$. Ordinary impression, good condition. ~

40.50

528. SHION NI TSURU

Asters and crane.

Size $14\frac{3}{8} \times 4\frac{7}{8}$. In fair condition.

27.50

529. OMINAESHI NI SUSUKI NI TSURU

Goldenrod, Susuki grass, and crane.

Size $13\frac{1}{8} \times 4\frac{3}{8}$. Late impression, good condition.

22.50

530. TSUBAKI NI SUZUME SETCHŪ

Camellia and sparrows in falling snow.

Size $13\frac{1}{4} \times 4\frac{1}{2}$. Late impression, good condition.

27.50

531. YELLOW FLOWERED WATER PLANT AND KINGFISHER

Size $13\frac{5}{8} \times 4\frac{3}{8}$. Good condition.

37.50

532. AJISAI NI KAWASEMI

Hydrangea and kingfisher.

Size $13\frac{1}{8} \times 4\frac{3}{8}$. Good condition.

12.50

533. NATANE NI CHŌ

Mustard flowers and male butterfly. The title is placed as though it were the artist's signature. Below it is Hiroshige's "Utagawa" seal.

Size $13\frac{3}{8} \times 2\frac{1}{4}$. In fair condition.

22.50

30.00

534. UNSEVERED TANZAKU TRIPTYCH

Three narrow prints on one sheet. Right: kikiyo and susuki grass. Middle: Iris and kingfisher. Left: Wistaria and sparrow.

Size $13\frac{1}{8} \times 8\frac{3}{4}$. Slightly stained.

50.00

535. MOMIJI NI KUJAKU

Maple tree in autumnal foliage, and a peacock perched on a broken branch.

Size $13\frac{7}{8} \times 5$. Late, but unusually beautiful impression, made more beautiful by the soft fading of the reds. In fine condition.

80.00

536. SHIDARE ZAKURA NI UGUISU

Weeping cherry and Japan warbler.

Size $14\frac{3}{4} \times 4\frac{7}{8}$. Fine impression, in good condition.

75.00

537. KIKIYO NI SUSUKI

Large-flowered flat bell and susuki grass.

Size $14 \times 4\frac{3}{4}$. Fine impression, in fine condition.

35.00

538. SUICHŪ OSHIDORI

Mandarin drake and duck in the water.

Size $14\frac{5}{8} \times 6\frac{1}{2}$. Good impression, not in very good condition.

55.00

539. KIKU NI KUJAKU

Chrysanthemums and peacock on a projecting ledge of rock.

Size $15\frac{1}{8} \times 6\frac{7}{8}$. In fairly good condition.

120.00

540. HOASHI KAMO NIWA

Two wild ducks in the water, in falling snow, among "reeds with ears."

Size $14\frac{3}{4} \times 6\frac{5}{8}$. Fine impression, in good condition.

75.00

541. SAKURA NO EDA NI KOTORI

Red-cheeked bird in a cherry tree bearing double pink blossoms.

Size $15 \times 6\frac{3}{4}$. Fine early impression, in fine condition.

27.50

542. DOGWOOD AND KINGFISHER

Size $14 \times 4\frac{1}{2}$. Good impression. In fine condition.

543. PEACOCK AND
PEONIES

The bird is perched on a projecting rock on the face of a cliff where peonies are in bloom. A much admired work, one of the finest of Hiroshige's large kachō.

Signed, Hiroshige fude.

*Size 28½x9¾.
In good condition. See illustration.*

100.00

UTAGAWA TOYOHIRO

1773-1828.

544. FLOWER ARRANGEMENT

Roses in a bamboo holder. Series: Tōsei Sho-ryu Ike-bana no Zu. Pictures of flower arrangements of several schools. Signed, Toyohiro gwa.

Size $14\frac{5}{8} \times 9\frac{7}{8}$. Fine impression, good condition. See illustration.

545. HORSES

A spirited drawing of a group of horses disporting

themselves by the sea. Three are galloping on the shore in the foreground; others are swimming in the waves, and two are clambering out of the water. Signed, Toyohiro gwa.

Size $13\frac{5}{8} \times 9\frac{1}{8}$. Late impression, in fair condition.

546. CRANES AND REEDS

Another characteristic example of Toyohiro's fine brushwork. Printed in black and gray. Signed, Toyohiro gwa.

Size $13\frac{5}{8} \times 9\frac{1}{8}$. Late impression, in fair condition.

SUZUKI HARUNOBU

1703-1770

547. CHRYSANTHEMUMS AND MOON

Dwarf chrysanthemums in bloom in a large blue and white jardiniere. A gray cloud with the round disc of the full moon rising above it forms the background. A superb impression of a much admired print. Not signed.

Size $11\frac{3}{8} \times 8\frac{3}{8}$. In very beautiful condition. See illustration.

775.00
Miss Buckin

KITAGAWA UTAMARO

1754-1805

55.00

548. PEONIES AND BUTTER-FLY

A rare Utamaro item. Printed in beni, pearl gray, and black. *Signed, Utamaro fude.*

Size 13 $\frac{7}{8}$ x3 $\frac{1}{4}$. In good condition. See illustration.

549. PIGEONS AND BROWN SPARROWS

Published in the volume entitled "Momo chidori," 1791. None of the illustrations were signed, but in the book he is named as the artist.

Size 9 $\frac{5}{8}$ x14 $\frac{5}{8}$. In fair condition.

10.00

550. JAPAN ROBIN AND MANCHURIAN GREAT TIT

The tit hangs head down from the bent over stem of a chrysanthemum bearing two large heads of flowers. An unusual impression, the flower heads being pink instead of white. From the same book.

Size 9 $\frac{5}{8}$ x14 $\frac{5}{8}$. In fine condition.

32.50

551. WILD DUCKS AND KINGFISHER
From the same book.

Size 9 $\frac{5}{8}$ x14 $\frac{5}{8}$.

17.50

KEISAI EISEN

1789-1848

K. EISEN
1789-1848

552. CHRYSANTHEMUMS

A bold and striking design, printed in three tones of blue.

*Signed, Keisai. Seal, Eisen.**Size 14 $\frac{5}{8}$ x9 $\frac{7}{8}$. In fine condition. See illustration.*

110.50

KITAGAWA KIKUMARO, also called TSUKIMARO

Worked 1789-1829

553. CRANES

Ink print of a group of three cranes. No background.
Kikumaro changed his name to Tsukimaro in 1807.*Signed, Tsukimaro fude.**Size 13 $\frac{3}{4}$ x9. Fair impression, fine condition.*

30.00

KATSUSHIKA HOKUSAI

1760-1849

554. POPPIES

Vigorous design of large pink flowers bending over in a strong breeze. A work of great power and beauty. *Signed, Zen Hokusai I-itsu fude.*

Size 9 $\frac{5}{8}$ x 14 $\frac{1}{4}$. Exceptionally fine impression of a very rare print. In fine condition. See illustration.

555. KOBUSHI NO HANA NI BUNCHŌ

Magnolia flowers and unidentified bird. Same series as the following two lots of Chuban form. *Signed, Zen Hokusai I-itsu fude.*

Size 9 $\frac{5}{8}$ x 7 $\frac{1}{8}$. Fine impression. Several moth-holes, otherwise in good condition.

556. THISTLES AND CROSSBILL

An exceptionally beautiful impression of one of Hokusai's chūban series of kachō prints.

Size $9\frac{3}{4} \times 7\frac{1}{8}$. In very fine condition. See illustration.

90.00

557. SATSUKI NI HOTOTOGISU

Azaleas and Cuckoo. Same series as the preceding lot. Signed, Zen Hokusai I-itsu fude.

Size $9\frac{3}{4} \times 7\frac{1}{8}$. Good impression. Slightly toned.

45.00

558. PEONIES AND BUTTERFLY

130.50
A clump of wind-blown pink peonies, and a butterfly flitting over them. One of Hokusai's rare large kachō prints. *Signed, Zen Hokusai I-itsu fude.*

Size 10 $\frac{3}{8}$ x15 $\frac{3}{8}$. Fine impression, condition only fair.

KATSUSHIKA TAITO

Worked about 1816-1850.

559. A CARP SWIMMING IN A RAPID STREAM

20.00
A well-known print, often though erroneously attributed to Hokusai, who, for a brief period used Taito as one of his studio names, but in 1810 gave it to his pupil Kame-ya Saburō. At the left is a poem (usually trimmed from the sheet) the burden of which is that when a

carp moves through the water, his scales are as bright and shiny as pure pearl and the impurities in the water settle to the bottom of the stream. *Signed, Katsushika Taito.*

Size 13 $\frac{5}{8}$ x9 $\frac{3}{8}$. Fair impression, not in very good condition.

60.00
560. CHRYSANTHEMUMS AND SPARROW

In white reserve on a dark blue field. *Signed, Katsushika Taito.*

Size 14x4 $\frac{3}{4}$. Fair impression, fine condition. See illustration

561. A CARP IN STILL WATER

A surimono, finely engraved and printed with great care.
Signed, Katsushika Taito. Seal.

Size 8 $\frac{1}{8}$ x7 $\frac{1}{4}$. Fine impression, not in very good condition.

10.00

KITAO MASAYOSHI

1761-1829

THE BIRDS OF CHINA

Five prints from the series. *Size 9x14 3-8.*

Signed, Keisai, one of Masayoshi's studio names.

562. PEONIES AND WREN

15.00

563. JUTAI CHŌ ON A PINE BRANCH

10.00

564. BAMBOO AND QUAIL

10.00

This is the artist's title, but pink morning glories, and other flowers are introduced in the composition.

565. SILVER PHEASANTS

17.50

566. TWO GROUSE ON A GREEN BANK BY A SMALL CASCADE

10.00

ISODA KORYUSAI

1720-1782

567. BOTAN NI SHISHI

50.00

Two shishi (Chinese lion cubs) playing about two clumps of peonies (botan) growing on the banks of a small cascade, while butterflies hover about above. *Not signed.*

Size 7 $\frac{7}{8}$ x11 $\frac{1}{8}$. Slightly toned, and has a few small moth-holes.

568. KIKU NI KIJŌ

15.00

Chrysanthemums and pheasants, on the crest of a hill.
Signed, Koryū zu.

Size 10 $\frac{3}{8}$ x7 $\frac{1}{2}$. Not in very good condition.

ISHIKAWA TOYOMASA

Worked 1770-1780.

569. CRANES BY THE SEA

Two white cranes standing on the sands by the sea and a third crane flying down to them overhead, its body silhouetted against a pale pink cloud. The bird's plumage and the waves of the sea rendered by gaufrage. An unusually important example of Toyomasa's work. Signed, *Ishikawa Toyomasa gwa*.

Size $10\frac{1}{4} \times 8\frac{1}{2}$. In excellent though not perfect condition. See illustration.

BEIKWA

20.00

570. MORNING GLORIES AND BUMBLE BEE

A strong composition of marked individuality in treatment. *Signed, Beikwa.*

Size 13½x3. Good impression, good condition.

ARTIST UNKNOWN

10.00

571. MOUNTAIN TROUT

Two fish swimming in a rapid stream. The print is signed but the signature is so printed that it is illegible.

Size 13½x3¼. Fine impression, in fine condition.

TORII KIYONAGA

1752-1818

572. A POPULAR ACTOR

The 3rd Segawa Kikunojō, famous impersonator of women's rôles, going to the theatre for the morning ceremonies at kaomise, the theatrical New Year. Two women pause to gaze at him as he passes by attended by a boy servant. He wears a man's formal kamishimo over the woman's garments that he habitually wore, even when not upon the stage, so that he might appear more natural in them before audiences. *Signed, Kiyonaga gwa.*

Size 14½x9½. Fine early impression, in flawless condition. Illustrated.

(10 00
1-)

573. SCENE
FROM A
DRAMA
The 1st
Nakamura Na-
kazō in
the rôle of
Hatchō
Tsubute
no Kihei-
ji, dressed
as a lamp-
lighter of
Gion tem-
ple; the
3rd Saw-
amura Sō-
jūrō as
Shige-
mori; the
3rd Ōtani
Hiroji as
Nanba no
Jirō Tsu-

netō, dressed in kamishimo and with his face and body painted red; and the 3rd Ichikawa Yazoō as Akugenda, dressed in "a costume of concealment." Drama, "Yukimotsu-take Furisode Genji," kaomise play at Nakamura-za, December, 1785. Nakazō having for one year from this date, changed his stage name to Nakayama Kojūrō as a tribute to the memory of the foster father by whom he was reared, does not display his usual mon. The performance was a notable one. The print depicts the tableau at the end of the first act when the four, after a fight in the dark, during which no word was spoken, drew their swords and assumed expressive attitudes as thunder rolled. Kiyonaga's graphic method of indicating the thunder storm is decidedly original. *Signed, Kiyonaga gwa.*

Size 15¼x10¼. Fine impression, in perfect condition. See illustration.

110 50
574. WOMEN WASHING CLOTHES

Scene in the yard of a great house on the bank of the Sumida River. A woman who has drawn a bucket of water from a cistern pours it into one of the two shallow tubs by which another woman sits while washing the clothes placed in them.

Left hand sheet of a triptych. The entire composition is reproduced in the catalogue of the Frederic May sale. *Signed, Kiyonaga gwa.*

Trimmed to 14¼x9¾ from 15x10. Fine impression. See illustration.

575. THE PASSING FAN-MOUNT VENDOR

Upper sheet of a vertical diptych. Three geisha on the second-story veranda of a tea-house, looking down at a young man peddling fan mounts who is passing in the street below. The lower sheet (impressions of which are in the Spaulding and the Buckingham collections) shows a tall green fence and the fan-mount vendor in front of it. *Signed, on a round fan held by one of the women, Kiyonaga gwa.*

Size 14 $\frac{5}{8}$ x9 $\frac{5}{8}$. Fair condition.

60.50

576. THE DROPPED LANTERN

Two young women in a garden at the corner of a house; one of them has dropped a lantern upon the ground and turns to look at it while her companion laughs at her. *Signed, Kiyonaga gwa.*

Size 9 $\frac{3}{4}$ x7 $\frac{1}{2}$. Good impression, good condition.

95.50

577. IN THE YOSHIWARA PARADE

Hanaōgi of Ōgi-ya preceded by two shinzo and followed by her kamuro, Yoshino and Tatsuta. Series, Hinagata Wakana no Hatsu Moyo, i. e., Newly dyed (prints being known as nishiki-ye or brocade pictures) designs of young greens (a fanciful designation of the beauties of the "green houses"), a series mostly by Koryūsai, but to which Kiyonaga contributed a few drawings. *Signed, Kiyonaga gwa.*

Size 14 $\frac{3}{4}$ x10. Condition only fair, the colors a good deal faded.

27.50

578. MUKOJIMA GAN Kō

"Geese flying down at Mukojima." This is the artist's title, but the print represents two young women and a man making a morning visit to the Mimeguri Shintō shrine. Series, Edo Hakkei, i. e., Eight Edo Views. *Signed, Kiyonaga gwa.*

Size 9 $\frac{5}{8}$ x7 $\frac{1}{8}$. In fair condition.

105.50

Tori Kiyonaga
1765-1766

Go tai heiki Shiraishi ha na shi -
 Scene d'illustration des aventures des
 Shiraishi -

Omu ya no kuni banashi furi
 With a new candle scene -

360.00

579. OVERHEARING THEIR STORY

The tale of a vendetta by two sisters. They lived in the village of Shiraishi during their father's lifetime, but when he was murdered, the elder sister determined to find and kill the murderer, went to Edo and became an oiran, being satisfied that sooner or later the man she sought would visit the Yoshiwara and she would have the opportunity to wreak vengeance upon him. Some time having passed, the younger sister went in search of the elder and, having found her became her kamuro. This print shows the meeting of the sisters, and the proprietor of the "Green House," who afterward helped them to kill the murderer, listening to their story. Series, Go Tai-heiki Shiraishi Banashi. Signed, Kiyonaga gwa.

Size $10\frac{1}{8} \times 7\frac{1}{2}$. Full size. Fine impression, perfect condition Illustrated.

580. MICHU-YUKI TAMAGAWA NO DAN

A man washing a strip of white cloth in the Tama River and two young women standing beside him looking on. Illustration of another scene from the story forming the subject of the series Go Taiheiki Shiraishi Banashi. *Signed, Kiyonaga gwa.*

Size 10¼x7½. Full size. Fine impression, perfect condition. See illustration.

185 00

581. TRIALS OF THE NEWLY WED

A mother-in-law scolding a young wife because the sleeve of a kimono she is examining has not been properly sewed. Comic ode above. *Signed, Kiyonaga gwa.*

Size 9⅝x7¼. Slightly trimmed. Condition otherwise perfect.

220 00

110⁵⁰

582. SEGAWA OF MATSUBA-YA

A Yoshiwara beauty, shown walking past Matsuba-ya, the "House of the Pine," with her kamuro, i. e., Girl attendants. Same series as the preceding lot. Signed, Kiyonaga gwa.

Size 14x9¾. Good impression. Trimmed a little on all sides. See illustration.

110.00

583. SCENE FROM A SOGA PLAY

The 3rd Sawamura Sōjūrō as Kudōsacmon no Suketsune; the 3rd Ichikawa Yazoō as Soga no Gorō Tokimune; and Mimasu Tokujirō as Ōiso no Toro, in "Hatsu Hana Mimasu Soga," at the Nakamura Theatre, February, 1785. *Signed, Kiyonaga gwa.*

Size 15¼x10¼. Good impression, and, except for a few moth holes, in very fine condition.

55.00

584. THE PET KITTEN

A girl sitting on the floor playing with a kitten while two young women look on. Series, Wakoku Bijin Ryaku Shu,—Simple pictures of real Japanese beauties. *Signed, Kiyonaga gwa.* About 1780.

Size 9⅞x7⅞. Trimmed a little at the foot.

90.00

585. UNDER THE CHERRY TREES

Senzan of Choji-ya and her kamuro and women attendants viewing the pink blossoms. Fifth sheet of a pentaptych, of which the third sheet is reproduced by Von Seidlitz, English edition, facing p. 110. *Signed, Kiyonaga gwa.*

Size 15x9⅞. In fair condition. Colors softly faded.

50.00

586. THE FIRST MONTH

Two women accompanied by a girl bearing a hagoita (wooden battledore) visiting the Hō-ō-zan Myokokuji Buddhist temple on New Year's day.

Series: Minami Jū-ni ko—the twelve months in the south, i. e., The Shinagawa district. This is a series of chuban prints having the same title as the well-known series of larger prints represented in this catalogue by several lots. *Signed, Kiyonaga gwa.*

Size 10⅞x7⅞. In good condition.

589. SURUGA CHŌ

50.50

The mountain seen from Suruga street in autumn. A girl being taken by her parents on a visit to the Shintō shrine of the district in which they live, to celebrate her "seventh" birthday when she has her kami oki, or first hair dressing.

Size 9¾x7¼. Ordinary impression, in fair condition. Slightly trimmed.

590. MADO NO NAKA

50.00

Fuji seen through a window in winter. In the room a woman is standing and another lies upon the floor fast asleep, her feet under the quilt covering a kotatsu.

Size 9⅝x7¼. Somewhat trimmed. Otherwise in fair condition.

591. KYŌDAI AKI NO TSUKI

27.50

"The Autumn Moon in the Mirror." A hair-dresser arranging the coiffure of a maid who is seated before a mirror-stand. *Signed, Kiyonaga gwa.*

Size 8⅝x6⅛. In fair condition.

592. YORIMITSU HUNTING DEER

35.00

Minamoto no Yorimitsu, the legendary warrior of mediæval Japan, renowned as the hero who killed the mythical goblin known as the Shūtendoji, is here shown upon a hunting expedition attended by a large retinue, among whom his retainers Watanabe no Tsuna, Urabe no Suyekata, and Usui Sadamitsu ride by his side, while Sakata no Kintoki marches proudly before his lord. *Signed, Kiyonaga gwa.*

Diptych, each sheet 14⅜x9⅞. Fine impression. Somewhat trimmed and has a few moth-holes. Condition otherwise perfect.

460.00
593. THE FERRY BOAT

Two groups of people in a ferry boat on the Sumida River. Second and third sheets of a triptych. The right-hand sheet, which is lacking, shows the bow of the boat and people standing on the shore. *Signed, Kiyonaga gwa.*

Each sheet 15x10¼. Somewhat toned, but the colors have retained their brilliancy. Illustrated.

300.00
Mrs. B.
594. WAITING FOR THE FERRY

Two young women standing on the river bank. Kiyonaga designed two triptychs representing ferry boats on the Sumida. This print is the righthand sheet of the later of the two, while the preceding lot is a part of the earlier one. *Signed, Kiyonaga gwa.*

Size 14¾x10. In fair condition. The characters written upon the sky are the handiwork of some child.

ISODA KORYŪSAI

1720-1782

275.00

595. MODERN SAGES OF THE BAMBOO GROVE

A youth and two young women standing near a bamboo grove. Series, Fūzoku Ken-jin Ryaku. Popularized representations of the sages. *Signed, Koryū gwa.*

Size 10 $\frac{3}{8}$ x7 $\frac{1}{2}$. In fine condition. Notable for the beautiful hue of the tan (red lead) used on the kimono of one of the women. See illustration.

596. CHIDORI NO TAMAGAWA

Fanciful name for the Tama River in the province of Mutsu. Two girls watch a flock of sanderlings (chidori) fly above the stream. *Signed, Koryū gwa.*

Size 10 $\frac{1}{4}$ x7 $\frac{1}{2}$. Fine impression, in very good condition.

52.50

25.50

597. TOO MUCH IN VIEW

A young man with his arms about a girl who tries to escape as people in an adjoining room are looking at them. *Not signed.*

Size 7½x10¼. Good impression, fair condition.

27.50

598. CHŪSHINGURA MITATE

Transformed rendering (mitate) of the Ichiriki scene from the story of the 47 Loyal Ronin. A youth is reading a love letter and a cat is playing with the end of it that has fallen to the ground, while a girl on the veranda above distracts the reader's attention. *Signed, Koryūsai gwa.*

Size 10½x7¼. Fine early impression. In perfect condition save for a few moth-holes.

55.00

599. TŌEIZAN HANAMI NO BANSHO

"The flower-viewing evening bell at Tōeizan temple." Three girls in the temple precinct, one of them carrying a baby on her back. Series, Fūryu Kotō Meisho Hakkei, i. e., Fanciful Eight Views of Famous Sights of Edo. *Signed, Koryū gwa.*

Size 10¼x7⅝. Good impression, in perfect condition.

20.00

600. NŌ FU AKI NO TSUKI

"The autumn moon and the farm woman." A girl in a straw hat accompanied by a lad carrying two chrysanthemums and, suspended from a pole, a large bunch of leaves of the imo, sometimes called the Chinese potato. Series, Ukiyo Fūzoku Hakkei, i. e., Eight views of modern customs. *Signed, Koryū gwa.*

Size 10⅜x7½. Register not quite perfect.

32.50

601. THE SIGN OF THE HORSE

Young boys at play; two of them astride hobby horses. Series, Fūryu Kodomo Jū-ni Shi, i. e., The twelve signs of the zodiac presented by children. *Signed, Koryūsai gwa.*

Size 10¼x7⅝. In good condition; the red lead somewhat decomposed.

KATSUKAWA SHUNSHŌ

1724-1792

70.50

602. THE 3RD SAWAMURA SŌJŪRŌ

A famous actor, shown as Kongara doji in a tableau in which he appeared with the 3rd Yaozō as Seitaka doji and the 5th Danjūrō as a stone image of Fudō, at the close of the 2nd act of "Kitekaeru Nishiki no Wakayagi," the kaomise play at Nakamura-za in December, 1780. Signed, *Shunshō gwa.*

Size 12 $\frac{1}{8}$ x5 $\frac{3}{8}$. Illustrated.

603. SCENE FROM A DRAMA

The 4th Ichikawa Danjūrō as Yoemon of Haniumura killing his wife Kasane, impersonated by the 3rd Yoshizawa Sakinosuke. Drama "Tamura-maru Nanae no Kasane," performed at Nakamura-za, autumn of 1771. The 4th Danjūrō at this time had resumed his early stage name, Matsumoto Kōshirō 2nd, having given the Danjūrō name to his son the 5th Danjūrō. This print bears a contemporary inscription giving the date, theatre, names of the actors and their rôles. *Signed, Katsukawa Shunshō gwa.*

Size 12 $\frac{5}{8}$ x5 $\frac{5}{8}$. Fine impression, in good condition. See illustration.

604. THE 1ST NAKAMURA RIKO

Depicted in the rôle of a samurai woman bearing two swords and standing in the snow near a fence. *Signed, Shunshō gwa.*

Size 12 $\frac{1}{8}$ x5 $\frac{3}{4}$. Good impression, fine condition.

605. THE 4TH ICHIKAWA DANJŪRŌ

Another representation of this great actor. He is shown as a warrior mounted upon a dappled gray horse that impatiently paws the ground while standing on a hillside near a pine tree. *Signed, Katsukawa Shunshō gwa.*

Size 10x7 $\frac{1}{8}$. Good but not perfect impression. Fine condition.

REKISENTEI EIRI

1780-1810

606. THE RETURN OF PRINCE GENJI

Fourth and fifth sheets of a pentaptych, showing Prince Genji and his retinue returning home after taking part in the ceremonial procession on the day of the consecration of the second sister of the Emperor as the Sai-in or sacred virgin attached to the Shintō shrine at Kamo near Kyōto. His wife the Lady Aoi, awaits him behind a misu (curtain of bamboo slats). *Signed, Rekisentei Eiri gwa.*

Diptych, 14 $\frac{1}{4}$ x18 $\frac{1}{4}$. Fair condition.

KATSUKAWA SHUNCHŌ

1775-1800

607. KOMAZŌ AT THE SEA SHORE

The 2nd Ichikawa Komazō taking a holiday by the sea. He stands at the right and turns toward a man and a woman who are coming up to him from the kago in which the woman has been carried to the beach. Middle sheet of a triptych. *Signed, Shunchō gwa.*

Size 12 $\frac{7}{8}$ x8 $\frac{3}{4}$. In perfect condition. See illustration.

608. YOSHIWARA BEAUTIES

The oiran Nanakoshi of Ōgi-ya attended by her kamuro, Miwano and Takane, and by two shinzo. *Signed, Shunchō gwa.*

Size 15 $\frac{1}{8}$ x10. Very fine impression; immaculate condition.

120⁰⁰

25⁰⁰

150.00
609. TWO POPULAR FAVORITES

The champion wrestler Tanikaze, and Okita, the waitress of the Naniwa-ya tea-house. *Signed, Shunchō gwa.*

Size 15 $\frac{3}{8}$ x10 $\frac{1}{8}$. Full size. Fine impression; immaculate condition.

45.00
610. ON PARADE

The oiran Soneyama of Matsuba-ya in the Yoshiwara parade, preceded by her kamuro, Tomiji and Nishiki, and followed by a shinzo. *Not signed.*

Size 14 $\frac{3}{4}$ x9 $\frac{7}{8}$. Exceptionally fine, brilliant impression. Trimmed an eighth of an inch at the left, otherwise in perfect condition.

55.00
611. CROSSING THE BRIDGE

Two young women and a girl crossing a footbridge and a taller woman standing on the bank at the right. Middle sheet of a triptych, showing fair visitors to the grounds of the Inari Daimonji shrine. *Signed, Shunchō gwa.*

Size 14 $\frac{1}{4}$ x9 $\frac{1}{2}$. Fine impression, in beautiful condition, but trimmed down and a small piece torn from one corner.

10.00
612. A YOSHIWARA BEAUTY

The oiran Waka-e of Matsuba-ya and two attendant women. *Signed, Shunchō gwa.*

Size 10x7 $\frac{1}{4}$. Not a very good impression, but color very charming and condition excellent.

KITAO SHIGEMASA

1738-1819

12.50
613. BOYS ROLLING A SNOWBALL

Middle sheet of a triptych. This print has been attributed to Kiyonaga, but neither in the quality of the lines, the drawing of the faces, the patterns on the garments, nor the movement of the drapery, does it appear to be from the hand of that artist. The style is clearly that of Shigemasa, and it is therefore attributed to him. *Not signed.*

Size 15x10 $\frac{1}{4}$. Good impression, condition only fair.

KATSUKAWA SHUNYEI

1760-1810

614. PORTRAIT OF A KŌJO

150.00

A kōjo is a member of the company of a theatre whose function is to make announcements to the audiences.

Signed, Shunyei gwa.

Size 11 $\frac{3}{8}$ x8 $\frac{1}{2}$. Fine impression, fine condition. See illustration.

615. THE ACTOR ARASHI RYUZŌ

25.00

One of the stars of the Edo stage in the late eighteenth century, as a yakko standing in a dramatic attitude.

Signed, Shunyei gwa.

Size 11 $\frac{7}{8}$ x5 $\frac{3}{8}$. Slightly trimmed and has a few small moth-holes. Otherwise in perfect condition.

616. A YOUNG ACTOR

17.50

Matsumoto Yonesaburo as a woman standing on the bank of the Sumida River. *Signed, Shunyei gwa.*

Size 11 $\frac{5}{8}$ x5 $\frac{1}{4}$.

KATSUMATA SHUNYEI
729

617. THE 4TH IWAI HANSHIRŌ

This actor was famous as a dancer. He is here depicted as Kintarō dancing and holding a branch of a tree across his shoulder. *Signed, Shunyei gwa.*

Size 12¾x8⅝. Fine impression, fair condition. See illustration.

618. THREE ACTORS IN A SOGA PLAY

Ichikawa Ebizo (the 5th Danjūrō) as Kudosamon no Suketsune; the 4th Iwai Hanshirō as Kehaizaka no Sho-sho; the 1st Ichikawa Omezo as Soga no Gorō, in "Gozen-gakari Sumō-Soga," at the Kawarasaki Theatre, from February 23, 1793. *Signed, Shunyei gwa.*

Triptych; each sheet 12x5⅝. Slightly trimmed; otherwise in very good condition.

HOSODA EISHI

1783-1829

No. 624

No. 619

HOSODA EISHI

Eight popularized scenes from the Genji Monogatari. These are so transformed that no attempt has been made by the compiler of this catalogue to identify them. All of the prints have yellow grounds, are fine impressions and in beautiful condition. *Each one signed, Eishi zu.*

Each one about 14⅜x9½.

619. UKIFUNE BOSETSU

Ukifune and the evening snow. An oiran and a kamuro seated, looking at a makimono that is spread before them on the floor.

See illustration.

80.50

75.00

620. HASHIHIME SEKISHO

Hashihime and the evening glow. Two women looking at the makimono shown in the preceding lot, and holding the rolled up end. The prints of this series are designed in pairs that can be placed together forming diptychs.

95.00

621. SUMA KIBAN

Returning sails at Suma. Two women seated by a koto, one of them holding a paper boat.

75.00

622. MATSUKAZE YAU

Matsukaze and night rain. A woman seated at the other end of the koto, and behind her another woman rolling up a curtain.

45.00

623. MABOROSHI RAKUGAN

Geese flying down in the twilight. A woman reading a poem written on tanzaku, and another woman placing a poem slip on a low table.

Metrop. Museum!

105.00

624. USUGUMO SEIRAN

Usugumo in clear weather after a storm. Two women at the left of the table, looking at the others.

See illustration.

55.00

625. AKASHI AKI NO TSUKI

The autumn moon at Akashi. Two women seated beside a bonsai, i. e., miniature garden in a shallow bronze dish.

80.00

626. SUZUMUSHI BANSHO

Singing insects and the vesper bell. Two women at the left of the bonsai. One of them turns toward a furin (wind bell) suspended from a curtain, with a poem slip tied to its clapper.

50.00

627. THE DRAGON FOUNTAIN

Two women at a tea-house by a lake in a temple garden where a fountain in the form of a great bronze dragon is sending up a spout of water. Middle sheet of a triptych. *Signed, Eishi zu.*

Size 15x9½. Fine impression, good condition.

No. 631. EISHO

628. TEMPTATION 35.50

A young man seated in a house in the Yoshiwara debating whether to go away or to stay. Small figures of the invisible evil influences appear in various places. Two at the man's feet are playing kitsune ken to decide for him. At his side sits Hagiye Tōkichi, an otoko-geisha or male entertainer, wearing a black coat; the oiran Kawanoto warms her hand at a hibachi, and hands a pipe to Ukifune, while Kawazumi is holding a tray. Probably the middle sheet of a triptych. *Signed, Eishi zu.*

Size 14¾x9⅞. Fine impression, good condition.

CHOKOSAI EISHO

Worked about 1800 35.50

629. APPLYING ROUGE TO HER LIPS

Large head and bust portrait of the tayū Rinzan of Akatsuta-ya holding a bowl of beni (rouge) and applying the pigment to her lips with the tip of her third finger. *Signed, Chōkosai Eishō gwa.*

Size 14⅞x9⅞. Fine impression. Toned and slightly stained.

630. THREE OIRAN OF ŌGI-YA 12.50

Hanaōgi, Takigawa, and Hōraisen promenading in company. *Signed, Eishō gwa.*

Size 14⅞x10. In fair condition.

631. ŌGI-YA MISE RYAKU 260.00

"Simple picture of oiran of Ōgi-ya (The Fan House) seen through the mise (barred window)." Hashidate (r), Ayakoshi (centre), and Hanahito (l), seated in the parlor before the famous wall painting of a peacock by Utamaro. *Signed, Eishō gwa.*

Triptych, each sheet 15¼x9⅝; full size. Very fine impression of this well-known print; in fine condition. See illustration.

No. 632

No. 633

ICHIRAKUTEI EISUI

Worked about 1810

632. HANANDO OF ŌGI-YA

Large head and bust portrait of the beauty. She holds a bottle of hair oil and bends over to read the hieroglyphs on the cloth tied about the stopper. Series: Bijin Gosekku. *Signed, Ichirakutei Eisui gwa.*

Size 15x10. Fine early impression. Good condition; has a few moth-holes. See illustration.

633. PORTRAIT OF A YOSHIWARA BEAUTY

Large head and bust portrait of Shizuka of Tama-ya, who holds a book in her hand. *Signed, Ichirakutei Eisui gwa.*

Size 14 $\frac{3}{4}$ x9 $\frac{5}{8}$. Fine impression. In flawless condition save that it has been slightly trimmed down. See illustration.

IPPITSUSAI BUNCHŌ

Worked about 1764 to 1796

634. THE 3RD MATSUMOTO KŌSHIRŌ

This actor, who, a few months later, became the 5th Ichikawa Danjūrō, is here shown in the rôle of Kikuchi Hyōgo, in the drama "Kataki-uchi Chūkō-kagami" at the Nakamura Theatre, in the autumn of 1770. The print bears an inscription in a contemporary hand, giving the date, theatre, rôle, and the actor's name. *Signed, Ippitsusai Bunchō gwa.*

Size 12½x5⅝. Fine impression, perfect condition. See illustration.

635. KIKUNOJŌ DANCING
SHAKKYŌ

The 2nd Segawa Kikunojō dancing the Shakkyō odori — the Stone-bridge dance — at the Nakamura Theatre in February, 1769. Kikunojō was especially noted for his skill in this dance which represents lion cubs playing upon a stone bridge about which peonies are in bloom. At the performance shown in this print the 2nd Ichikawa Yazoō appeared with Kikunojō, and the dance was accompanied with jōruri chanting (see description of No. 267). *Signed, Ippitsusai Bunchō gwa.*

Size 12 $\frac{1}{8}$ x5 $\frac{3}{4}$. Some what toned and faded. See illustration.

636. THE 2ND ICHIKAWA YAOZŌ

At the time this print was issued (about 1772) the 2nd Yazoō had attained great fame. He is shown as a man holding one end of a long banner, and, between his teeth, a court fan. The rôle has not been identified, but both his garments and the wall of the room are decorated with emblems of the rôles in which he excelled, and also with his rating as an actor, "Dai ichi (great first), dai man, dai kichi." *Signed, Ippitsusai Bunchō gwa.*

Size 12 $\frac{3}{4}$ x6. Fine impression; perfect condition.

637. NAKAMURA MATSU-E

A famous impersonator of women's rôles, later known as Nakamura Rikō, depicted as a lady holding a feather robe and an angel's coronet decorated with Buddhistic symbols. *Signed, Ippitsusai Bunchō gwa.*

Size 11 $\frac{1}{4}$ x4 $\frac{7}{8}$. In fair condition; colors faded.

TORII KIYOMASA

1789-1800

638. Kōto; SHICHI-FUKU-JIN MAIRI, SHINOBAZU BENZAITEN

A samurai and the women of his family taking his young daughter to the shrine of Benzaiten, one of the Seven Fortune Gods, in Shinobazu pond, Edo. *Signed, Torii Kiyonaga segare (son), Kiyomasa gwa.* Only a few prints by this artist are known, and we have no details about his life.

Diptych, 9 7/8 x 14 1/8. Fine impression. Condition good save for two large moth-holes. See illustration.

No. 639

No. 640

KITAO MASANOBU

1761-1816

639. ARRANGING HER COIFFURE

A woman arranging her coiffure by the aid of a hand mirror in which her face is reflected; and another woman standing by her and looking on. Series: Tosei Tsuya Sugata Jū-kei no Zu: Ten modish styles. *Signed, Masanobu gwa.*

Size $9\frac{3}{4} \times 7\frac{1}{8}$. Fair impression and condition; stained at the top. Illustrated.

KATSUKAWA SHUNZAN

Worked about 1776-1800

640. KATAKI-UCHI NO DAN

"An act of revenge," a travesty on the vendetta of the Loyal Ronin. A woman seizing another woman who is seated in a tea-room and putting her hand over the other's eyes while a third woman standing in the doorway, broom in hand, enjoys the sport. Series, Onna Chūshingura. *Signed, Shunzan gwa.*

Size $9\frac{5}{8} \times 7$. Fine impression, perfect condition. See illustration.

UTAGAWA TOYOKUNI

1769-1825

641. TWO ACTORS

The 5th Matsumoto Kōshirō, and Arashi Sanpachi, as a wrestler. About 1802. *Signed, Toyokuni gwa.*

Size 14¾x9¾. Fine impression, perfect condition save for a few moth-holes.

642. MITATE SHICHI-FUKU-JIN

Transformed Seven Fortune-Gods. One sheet of a triptych. The famous keisei (old name for an oiran) Takao represented as Benten; and Urashima-Tarō, the Japanese Rip Van Winkle, as Ebisu.

Size 15x10. Fine impression, fine condition.

643. TWO DISTINGUISHED ACTORS

The 1st Ichikawa Omezō and Ōtani Tomoemon, in "Yuki Onna Keizu Hachinoki," the kaomise play at Kiri-za, December, 1797. *Signed, Toyokuni gwa.*

Size 14½x10⅛. Fine impression, good condition.

644. ARM-WRESTLING

Two men on the floor of a room where refreshments are set out and a woman is carrying a kettle of saké, engaged in the contest of strength called udezumō or arm-wrestling, each trying to push down the upraised arm of the other. Series, Edo Nishiki Kotobuki Jū-ni Gatsu. *Signed, Toyokuni gwa.*

Size 14½x9¾. Fine impression, good condition, slightly trimmed.

645. THE ZODIAC SIGN OF THE OX

An oiran seated at a low table brush in hand composing a poem. Three fan-shaped cartouches are above, and on one of them the title and an ode about the stars. One sheet of a triptych. A late work; it bears a date seal which has not been deciphered. *Signed, Toyokuni gwa.*

Size 14¾x9¾. Fair condition.

646. IN A SHINAGAWA SEIRO

A group of oiran in a room of a "green-house" at Shinagawa which is open behind them, giving a view of Edo Bay and the city. Left sheet of a triptych. *Signed, Toyokuni gwa.*

Size 14x9¼. Good condition except trimmed from 15x10.

647. THE FIRST SNOW-FALL

Women and girls playing in the snow in the garden of a mansion. Left-hand sheet of a triptych which is a travesty of the legend of the potted trees. *Signed, Toyokuni gwa.*

Size 14 $\frac{3}{8}$ x9 $\frac{5}{8}$. Fair condition.

648. OIRAN ON THE VERANDA OF A LARGE TEA HOUSE IN THE YOSHIWARA

Right-hand sheet of a triptych. The other sheets show the garden enclosure, with a bamboo court in which two women are playing a game of foot-ball. *Signed, Toyokuni gwa.*

Size 14 $\frac{3}{4}$ x9 $\frac{3}{4}$. Fine impression, good condition.

649. EARLY EVENING IN THE EDO MACHI

The Edo machi is one of the streets in the Yoshiwara. Although not yet dark oiran are shown attended by servants bearing Ōdawara lanterns, and round lanterns are hung beneath the eaves of the houses on both sides of the street which is filled with many gayly dressed figures. *Signed (in two styles of writing), Toyokuni gwa.*

Triptych, 14 $\frac{3}{4}$ x30 $\frac{1}{4}$. Fair impression, in excellent condition, though the violet used for the garments of the figures on the middle sheet is faded and slightly water-stained.

650. THE DRESSMAKERS

Eleven women in a large room measuring, cutting, and ironing cloth, or selecting the fabrics to be made up into kimono. On a conventional cloud at the top of the print are a number of poems. Rare early work done when the artist was about twenty years old. *Signed, Toyokuni gwa.*

Triptych, 14 $\frac{3}{4}$ x28 $\frac{3}{8}$. Trimmed from 15x30. Otherwise in fair condition.

YAKUSHA BUTAI NO SUGATA-E

"The forms of actors on the stage." This series of full length portraits of famous actors in costume is notable among Toyokuni's works, and gained for him deservedly high renown. It is not known how many prints were in the series. Five of them are here catalogued. *Each signed, Toyokuni gwa.*

651. THE 2ND ICHIKAWA MONNOSUKE

This actor, one of the most popular in his time, was born in 1743 and died in November, 1794. At first he played young men's and women's rôles but in later years he played leading rôles.

Size 14 $\frac{7}{8}$ x9 $\frac{7}{8}$. Very fine impression and in fine condition though trimmed $\frac{1}{8}$ in. at the foot and the mica that covered the gray ground has almost entirely disappeared. See illustration.

652. THE 1ST ONOE MATSUSUKE

Matsusuke was a very accomplished and versatile actor. He did not specialize in women's rôles, but he sometimes essayed them, impersonating such diverse characters as Yuianosuke, the leader of the Loyal Ronin, and Touase, the wife of Honzō, in the same play, changing from one to the other, in as the movement of the drama demanded. He is here represented as a tall woman holding a letter. The rôle is apparently that of Iwafuji.

Size 14 $\frac{1}{4}$ x9 $\frac{7}{8}$. Fine impression, good condition, though trimmed at the foot.

653. THE 4TH MATSUMOTO KŌSHIRŌ

The 4th Kōshirō was born in 1737 and had four stage names before he became the 1st Ichikawa Komazō in 1763. In 1772 he took the Kōshirō name having become a pupil of the 5th Danjūrō who was four years his junior. His development was slow but in the Kwansei period he ranked very high. He is here shown impersonating a man of rank who has retired and become an inkyo.

Size 14¾x10⅛. Fine impression, in fine condition. See illustration.

654. THE 3RD SEGAWA KIKUNOJŌ

One of the best impersonators of women's rôles. He is shown here as an oiran in a green kimono and a large black obi.

Size 14¾x10⅛. Fine impression, not in very good condition.

655. THE 3RD SAKATA HANGORŌ

Hangorō was an actor of marked ability. He was very popular and was given a high rating by the critics of his day. He died in July, 1795, in his fortieth year. This print which represents him as a daimyō dressed in the formal nagabakama is a masterpiece. The delicate flesh tone on the face and the modelling are both unusual, but impart a very lifelike appearance. The whole figure is grandly conceived, and the marvellous quality of the impression makes the print a notable one.

Size 145/8x10. In perfect condition. See illustration.

775-00
Mr. S.

656. A FAMOUS ACTOR OF WOMEN'S RÔLES

The 4th Iwai Hanshirō as a woman in a purple furisode and a black obi. Background gray turning to black at the top to indicate night. *Signed, Toyokuni gwa.*

Size 15⅞x10¼. Full size. Fine impression, perfect condition. Illustrated.

KITAGAWA UTAMARO

1754-1800

5'25" 00
m S.

657. SOMENOSUKE OF MATSUBA-YA

Three-quarters length portrait of the "successful beauty," standing, opening a letter with a hairpin. Yellow ground. Series, Toji Zensei Bijin Soroi. *Signed, Utamaro fude.*

Size 14 $\frac{7}{8}$ x9 $\frac{7}{8}$. Fine impression, almost perfect condition. See illustration.

658. YAMAUBA AND KINTARŌ

The youthful Sakata Kintoki seated with protruding tongue, beside his foster mother Yama-uba (pronounced Yamamba). Back of them is a large kite. *Signed, Utamaro fude.*

Size 14 $\frac{7}{8}$ x10 $\frac{1}{8}$. Good impression, fine condition.

659. WHISPERED INSTRUCTIONS

An oiran with her hand on her kamuro's shoulder leaning over and whispering instructions; the house matron seated on the floor behind her. Series, Kari Taku Hakkei Yūkun no Zu, i. e., Eight views of courtezans in temporary quarters after a fire. *Signed, Utamaro fude.*

Size 12½x8⅞. Fine impression, almost perfect condition.

660. THE HOUR OF THE MONKEY

Three to five o'clock P. M. A young woman standing, conversing with another who is seated. A composition of marked power and charm. Series, Fūzoku Bijin Tokei, i. e., Customs of beauties at all hours. *Signed, Utamaro fude.*

Size 15x10. Fine impression, in perfect condition save for a few small moth-holes.

661. THE AWABI-SHELL DIVERS OF ISE

Middle sheet of the famous triptych. One of the women divers wringing the water from a red cloth wrapped about her loins, and turning to listen to a visiting woman who is seated by a basket of shells and is holding up for inspection a shell with a flat piece of rock attached. *Signed, Utamaro fude.*

Size 14⅞x9¾. Good impression, but not in very good condition, somewhat soiled.

662. THE BOY AND THE CRAB

A family group on the sands by the sea. In the foreground a large basket from which a young boy has extracted a crab that he holds up for the others to see. Right-hand sheet of a triptych. *Signed, Utamaro fude.*

Size 15¼x10⅞. Fine impression, good condition.

663. KINUTA NO TAMAGAWA

Two women on the bank of a stream fulling cloth by the kinuta process, i. e., pounding with wooden mallets. Series, Fūryū Tamagawa. *Signed Utamaro fude.*

Size 13⅞x9⅞. Late impression, fair condition.

664. TOKIMUNE AND SHŌSHŌ

Soga no Gorō Tokimune holding a cup of saké and looking at his mistress Kehaizaka no Shōshō, who holds a kerchief between her teeth, is clenching her hands and weeping. Series, Jitsu Kurabe Iro no Minakami; Faithful hearts make the joy of love. *Signed, Utamaro fude.*

Size 14¾x9⅞. Good impression, fair condition.

665. MUMEGAWA AND CHUBEI

The keisei (old name for an oiran) Mumegawa eloping with the hikyaku (courier) Chubei. Same series as the preceding lot. *Signed, Utamaro fude.*

Size 15¼x10. Good impression; good condition save for a few moth-holes.

666. CHŪSHINGURA, ACT VI

Okaru crying while the proprietor of the Ichimonji-ya green-house shows Yoichibei's bond to Kanpei. *Signed, Utamaro fude.*

Size 14¾x9¾. Fair impression, fine condition.

667. SCENE FROM ACT VI

A woman handing a letter to another woman who is seated before a dressing stand doing up her hair. A third woman stands behind her. This is a parody of the scene from the Chūshingura drama, where the proprietor of Ichimonji-ya shows Okaru the contract signed by her father. Series, Kōmei Bijin Mitate Chūshingura. *Signed, Utamaro fude.*

Size 14¾x9¾. Fine impression, fair condition.

668. CHŪSHINGURA, ACT X

Gihei sending away O Sono his wife who is holding their son in her arms while Igo, the maid, stands beside her.

Size 15⅞x10⅞. Good impression, fine condition save for a few moth-holes.

669. RIKIYA AND KONAMI

The interview between the lovers. Scene from the second act of the drama of the Loyal Ronin. Circular composition. Series, Chūshingura. *Signed, Utamaro fude.*

Size 12¾x8⅞. Fair impression, good condition.

670. HANA-MURASAKI OF TAMA-YA

Three-quarters length seated figure of the beauty who has her arms outstretched and her fingers interlaced. Series, Tōji Jensei Bijin Zoroi, i. e., A group of busy modern beauties. *Signed, Utamaro fude.*

Size 14 $\frac{7}{8}$ x10 $\frac{1}{8}$. Late impression, somewhat toned.

671. HINA MATSURI

The doll festival, third day of the third month. Two young children holding dolls representing the emperor and empress. Series, Chigo Asobi Jū-ni Gatsu, Children's games for the twelve months.

Size 6 $\frac{7}{8}$ x6 $\frac{1}{8}$.

672. THE EIGHTH MONTH

Two young boys looking at a vase full of iris leaves. Same series as the preceding lot. *Both prints signed, Utamaro fude.*

Size 7x6 $\frac{1}{8}$.

673. YAMAUBA NURSING KINTARŌ

Utamaro designed many prints representing Kintarō and his foster mother. This is one of the most powerful. *Signed, Utamaro fude.*

Size 15 $\frac{1}{4}$ x10 $\frac{1}{8}$. Late impression, not in very good condition.

TOSEI KODOMO ROKKASEN

Children dressed to represent the six famous poets.

Four prints of the series. *Each signed, Utamaro fude. Each 15 1-8x10 1-4. Fair impressions, in good condition.*

674. ŌTOMO NO KURONUSHI

675. SŌJŌ HENJŌ

676. BUNYA NO YASUHIDE

677. KISEN HŌSHI

Each 15 $\frac{1}{8}$ x10 $\frac{1}{4}$. Fair impressions, in good conditions.

678. ON RYOGOKU BRIDGE

Two young women on Ryogoku bridge, one of them holding up a young boy. *Middle sheet of a triptych. Signed, Utamaro fude.*

Size 15 $\frac{3}{8}$ x9 $\frac{7}{8}$. Good impression, fine condition. See illustration.

679. YUKIHIRA AND MATZUKAZE

Chūnagon Yukihiro taking leave of the fair shiokumi and handing her his cap and cloak as a pledge that he would return to her,—a pledge that he failed to keep. Series, Jitsu Kurabe Iro no Minakami, a poetical title signifying that faithful hearts make the joy of love. *Signed, Utamaro fude.*

Size 15x10 $\frac{1}{4}$. Fine impression. In good but not perfect condition.

680. A PUPPET SHOW

A youth holding up a puppet representing O Shichi, the grocer's daughter, and a girl manipulating a puppet of Kichisaburō seated before an ishi-usu, or stone mill. Series, Fūryū Goyo no Matsu, i. e., Fanciful five-needle

Size 14¼x9⅝. Fine impression. Trimmed somewhat. Condition otherwise perfect.

681. PLAYING SUGOROKU

A woman standing, looking down at another woman and a youth seated beside a sugoroku board. On a screen in the background an inscription states that the game was introduced from China by a nobleman named Kichibei. *Signed, Utamaro fude.*

Size 15x10. Good impression, fine condition.

682. AFTER THE BATH

A geisha drying her ear with the sleeve of her bath robe as she stands talking to a matron who has also come from the bath and is wringing the water from a towel. Series, Fūryō Goyo no Masu, i. e., Fanciful five-needle pines. *Signed, Utamaro fude.*

Size 15x10. Fine impression, not in very good condition.

683. EVENING COOLING

An oiran seated on a wooden bench on a moonlight evening, her kamuro standing before her. *Signed, Utamaro fude. A very late work.*

Size 14¾x10⅛. Register imperfect. Condition fair.

684. CHERRY FLOWER VIEWING ON GOTENYAMA

Left-hand sheet of a triptych showing a lady and attendant women viewing the cherry blossoms. *Signed, Utamaro fude.*

Size 14⅞x10. Late impression, not in very good condition.

685. TWO "BROTHER PICTURES"

A woman holding on her lap a small boy who is lifting up a cat. This is an analogue in real life of the smaller picture which shows Kintarō playing with a black bear while his foster mother looks on. *Signed, Utamaro fude.*

Size 13 $\frac{5}{8}$ x9 $\frac{5}{8}$. Good impression, fair condition, considerably trimmed.

686. SHAVING THE BOY'S HEAD

A mother holding her infant son who is sleeping soundly while his head is being shaved by his father. An interesting feature is the child's copper bath tub on the floor in the foreground. *Signed, Utamaro fude.*

Size 14 $\frac{7}{8}$ x9 $\frac{3}{4}$. Somewhat soiled.

687. MORNING AT FUTAMI BEACH

Nine girls, arranged in groups of three, on Futami beach at Ise in early morning. The sun is rising above the horizon behind the so-called husband and wife rocks which are symbolically bound together with a rope of straw. *Signed, Utamaro fude.*

Triptych, 15x29 $\frac{1}{2}$. In fair condition.

688. FISHING ON EDO BAY

Two parties of men and women fishing with rod and line from boats on Edo Bay. *Signed, Utamaro fude.*

Triptych, 13x26 $\frac{1}{4}$. Some nicotine stains on the right-hand sheet. Condition otherwise good.

689. THE AWABI SHELL DIVERS AT ISE

This is not the famous triptych depicting the women divers for the shells of the sea-ear but is an earlier composition showing women from Edo visiting the rocks at Ise and watching the divers. It is, however, also well-known. *Signed, Utamaro gwa.*

Triptych, 14 $\frac{7}{8}$ x29 $\frac{3}{8}$. Not in good condition, a large piece having been torn from a corner of the middle sheet.

690. THE HOUR OF THE RAT

A mother carrying her infant son from his bed in the morning. Series, Fūzoku Bijin Tokei. *Signed, Utamaro fude.*

Size 15x10¼. Good impression; stained.

UTAMARO II

1807-1835

691. OIRAN AND KAMURO

Yoso-oi Matsuba-ya and her kamura. Series, Yūkun Jihitsu Gaku Hinagata, i. e., Courtesans who have painted designs for framed pictures. *Signed, Utamaro fude.* Dated, eighth month, hare year, 1807, the year after the death of the 1st Utamaro.

Size 15x10⅛. Fair impression and condition.

692. TWO OIRAN

Watari-e and Shigenoi of Maruebi-ya. Large head and bust portraits. *Signed, Utamaro fude.* Dated eighth month, hare year, 1807.

Size 15⅛x10. Good impression, perfect condition.

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